MARVEL COMICS
JUNE
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M.A.R.V.E.L VISION
THE MARVEL FAN MAGAZINE
ADAM KUBERT DRAWS OLD GREEN GENES:
THE INCREDIBLE HULK
TIM TOWNSEND
FRANK TERAN
RYAN BENJAMIN
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ADAM KUBERT

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"when i grow up, i want to be just like tim... oh... that's him on the shelf."

STAN LEE PRESENTS
MARVEL VISION
JUNE 1997

HULK SMASH!

Timothy Tuohy
Thinks the Hulk has an identity crisis

Jason Marzloff
Can photocopy the Hulk faster than anyone

Chris Carroll, James DeSimone, Brent Ferguson, Jeanne Geier, Michael Lé & Mel Sanchez
Think the Hulk needs a new shade of green

Bryan Cairns, Dean Davis, Barry Dutter, Lysa Hawkins, Matt Idelson, Jim Krueger, Andy Mangels, Rob Piotrowski, Benny Powell, Peter Sanderson, Bob Sodaro, Jason White & Polly Watson
Think the Hulk needs Hooked on Phonics

Bill Rosemann
Can body slam the Hulk in his dream

Nancyann Volpe
Still thinks these credits are stupid

Susan Raso
Wishes the Hulk would get Tim on schedule

Suzanne Paquin
Said the Hulk was a lousy date

Louis Maurais
Can ski better than the Hulk

John Stack
Drives better than the Hulk

Vito Incorvaia
Thinks the Hulk needs a makeover

Bob Harras
Likes wearing Hulk ties

Jim (Ski) Sokolowski
Looks like the Maestro

Shirrel Rhoades
Thinks purple pants are en vogue

David J. Schreff
Tells the Hulk what to do

Scott Sasa
Likes the Hulk

Sounds like everyone's favorite green-skinned behemoth is announcing his arrival, doesn't it?

Well, actually it's artist Adam Kubert. He's hunched over his drawing table wearing oh-so-stylish purple pants and green spray-painted foam muscles.

Why is he doing this?

Did he get beat up as a kid in school? Is it his punishment for giving the editor that writes his praises excruciatingly painful head noogies? Well, maybe there's some truth in that, but what he's actually doing is getting into character to work on his new monthly book. THE INCREDIBLE HULK. Does that mean when he drew WOLVERINE he taped fake hair and claws on his arms and walked around on his knees? I'm not saying but if anyone has photos...

Adam, as well as the rest of the Kubert clan, has been an ardent supporter of VISION since it first came out and I'm always excited when they begin a new project. You know it'll be good.

Frank Teran is another product of the Kubert School. He came into Marvel about 5 years ago on a class trip and managed to pick up some work. After a stint at some other companies he returned with an amazing issue of WHAT IF? and the KA-ZAR one-shot. Not only is he a great up-and-coming artist but he also lives in New Jersey.

Tim Townsend, the inker on UNCANNY X-MEN, doesn't live in New Jersey but that's okay. His inks on UNCANNY are nothing short of phenomenal.Also in this issue is an interview with the new artist on IRON MAN, Ryan Benjamin, as well as all the usual craziness.

Tim's box of useless information #2

In a completely geeky display, while watching an episode of Deep Space Nine, I knew the coordinates of the terran solar system were 000 mark 000.

I'm done. TIM TUOHY

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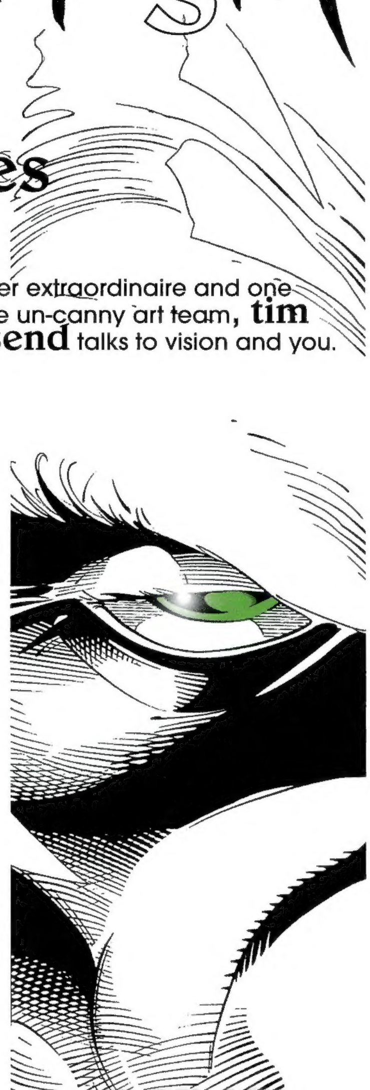

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INSIGHTS

Dear INSIGHTS,

I'm a huge fan of your magazine. I think it's as good or better than WIZARD. I think it could be even better if you added a Marvel Figure Guide with pictures and the value of each figure. I really enjoy reading your interviews, Beast Files, and Time Slip very much. I was a bit upset when I read how the Fantastic Four disappeared while fighting the super-villain, Onslaught. I later discovered that the new Heroes Reborn comics were great stuff to read and the FANTASTIC FOUR still had their original characters and personalities.

I also collect all the Spider-Man comics and was very happy that the Clone Saga was finally over. I just can't wait to get my hands on THUNDERBOLTS #1, which I first read about in Marvel VISION #14. Overall, I simply wrote to congratulate everyone at Marvel Comics and hope they keep up the good work.

Matt Davies
13 Beryl St.
Tweed Heads, N. S. W.
Australia 2485

Thanks for writing in, Matt. As a rule I'm against price guides of any type. They're too open to differing opinions and I really don't know how they come up with some of those prices anyway. A competitor's magazine had listed the Knight Quest Batman figure for $12-15 dollars in an issue and I picked up the figure in Toys 'R Us for $5.99. Go figure.

Dear INSIGHTS,

I have to tell you that your magazine has, without a doubt, the best letters page in all of Marvel. Why do I say this? The answer is simple. The reason the etters page is so great is because of you, Tim. It's nice to sit back and read the responses to the letters that Marvel VISION receives and know who it is that's writing them. B y letting us know who you are, you help to give a more friendly, personal feel to INSIGHTS than is found in other Marvel letters pages. This touch certainly adds to my overall enjoyment of the letter column.

Is there a particular reason why most Marvel letters pages do not go the route of INSIGHTS? As far as I know, Marvel is the last of the major comic book companies to still primarily rely on faceless individuals to provide responses to readers' letters. Isn't it about time that the rest of Marvel makes the switch?

Before I go, there are two other things I'd like to bring up:

1) I am really getting tired of practically everyone at Marvel treating Ben Reilly fans like we don't exist. everywhere I look I see all these articles talking about how great it is that Peter Parker is back and how everyone should be happy with how things turned out. Well, I for one am not happy with the way the Clone Saga came to an end. Although I knew Peter Parker would probably return one day, I really enjoyed the character of Ben. I think Marvel should quit acting like they did us all some great service by taking the path they did. I know that I'm not alone in thinking that Ben Reilly deserved better.

2) On a lighter note, I'd like to ask if Marvel has any intention of reprinting the Human Torch stories from STRANGE TALES? The only time I believe any of these stories were ever reprinted was in the Torch's very brief series from the mid-1970's. I think that seeing these stories again would be a real treat, especially since they feature early appearances by such characters as the FF, Spider-Man, Quicksilver, the Scarlet Witch, the Wizard, the Trapster, and many others.

I wish you continued success with the magazine, and I hope 1997 is a great one for all of Marvel.

Michael McIsaac
Address Withheld Upon Request

Thank you for your kind words about the letter column. When I started at Marvel, I became dedicated to providing people who paid money for the books I was working on, an actual person they could relate to. I started that with the REN & STIMPY SPECIALS and found the response to be very positive. As for why other Marvel books don't go this route, well I can only tell you that this involves a lot of work. I'm typing these responses on February 16 at 2:12 a.m. Why? Because if you care enough to write in then I'd be remiss if I didn't return the courtesy.

I admit that when the Clone Saga began I was a bit put off but after I got to know Ben I really liked him. Don't worry, Michael, you'll never hear Ben get trashed by me in this letters page.

I don't think we'll be reprinting any of that stuff. It was a very small portion of his career and wouldn't warrant a reprint book.

Dear INSIGHTS,

Every issue of VISION is great. No doubt about it. But issue #14, it was the best! That issue was, well...excelsior! Even the Pacheco cover was cool. Well, let's begin the critique, shall we?

"X-Rated" was a great little piece. The pictures were eye catching, the interview was interesting...and it was green. Art Thibert is great inker...the best...but now, I admire his artwork more. Every time I bring this up people go, :"HUH?" Didn't Art do the art on 2 early issues of X-MEN? Like around #'s 12 and #13? **[Yes, he did.]** His art was great and I was wondering if he did any other work and why he does inking more than penciling?

The Daily Bugle kicked butt! It was great, I really liked it. I have a question, Ron Barney was the writer of the article? That sounds a lot like Ron Garney. The Tom Palmer piece was a nice read, and not too lengthy either for those people who read on the run. "Hog Wild" [Silly Moments] was incredibly weird. I think it's a safe bet we'll be seeing Ben Reilly in a few years under Marvel's Silliest Moments. After all, the Spidey Mobile was in there a few months ago.

The Thunderbolts piece was not only informative, but also a nice compliment to HULK #449, which I picked up last week. Time Slip was way cool. The first thing you think is, Jeff has done another kooky creation, while admiring the combo of art and color. But when you look closer, it's really strange, you know? The eyes look more soulless than the original's and his body, demeanor, and spacecraft area very mysterious and supernatural.

Is Origin of the Species a new monthly feature, because I dug it? It was fabulous. The Howard Mackie interview wasn't too shabby, I'll give you that. You know, between this and WIZARD, I've learned more about comics and the forces behind them in one year than I have in my whole collecting career. The Beast Files looked great! The border actually kind of fit in with Colossus, with them both being metallic and shiny. Just thought I'd tell you.

The X-Interviews were, if you tied me up and beat me with a pillow, probably the best in the magazine. Lobdell, Kavanagh, and Bachalo all seemed to be psyched about their work. The Marvel

Chronicles and Do You Remember Your First Marvel Comic were still up to Mighty Marvel standards.

But one of the things I was most happiest with, was the Comic Guide. I was so happy. The overly bold letters, the strange pages... gone. In place was an awesome guide with terrific summaries. VISION #14 was a blast.

Christopher Vanette
361 Rosemont Drive
State College, PA 16801

I'm glad that you enjoyed that issue, Christopher.

Origin of the Species has been around for a couple of months now and will be around for the future.

And always being one who listens to the fans, I'm glad you liked the new Comics Guide pages. I design those pages myself and edit the descriptions given to me by Marvel's retailer catalog editor Bill Rosemann. I have passed that duty off to another but they'll remain in their current style until we think a change is necessary.

Dear INSIGHTS,

I would like to say that this magazine is worth way more than $1.50, so raise the price. (Reverse psychology) Marvel has needed a book like this for a long time.

I have been a huge fan of Marvel for years and I still think your comics have the best quality around. I just bought some comics from other companies, (sorry, I'm so ashamed) and all there was in those comics were the exact same storylines. Half naked women walking around telling men off, who are drooling at them. OK. maybe that wasn't so bad but all the super heroes have the powers of demi-Gods and they all win their battles!

Marvel on the other hand, goes in depth with its characters and actually lets you feel like you're fighting along with Daredevil, talking with the White Queen or speaking psychology with the Beast. In other comics you feel like you are watching a movie from the sidelines and not actually in the comic.

GEN X is the best comic on the planet! It has great plots and awesome art. There isn't a lot of fighting, which is great, we can get to know the characters before they start blasting away.

Black Panther is and always has been my favorite superhero. Did he die in that Onslaught thing? Come on...you can tell me. If he did, then don't tell me. Just tell me he's still alive, please. He should have his own series and my suggestion is that he should be the leader of Gen X. He's perfect, don't you think?

In conclusion, I would like to say that contrary to popular belief, we Canadians don't live in igloos and use sled dogs to get around. We don't live for hockey and watch babes while we drink beer all day long. Maybe the last few parts are pretty accurate. And we don't say, eh after everything, eh.

Alpha Flight was a cool comic and we need another Canadian team. So all you comic fans send as many letters as possible to the Marvel people, maybe if we drive them nuts, they'll give in and make one, eh!

Keith Rigsby
Apt #205
339-13th Ave. SW
Calgary, Alta
T2R OK3 Canada

Your insights into what makes a Marvel Hero different than others out there was a hot topic of discussion at the most recent Creator's Conference that I attended. The whole idea of these heroes [the other guys'] being so powerful in comparison to their opposition was heatedly discussed. If a hero feels absolutely no threat is posed to him, than how heroic are his actions? John Byrne did an amazing thing by "de powering" Superman. It got to the point where he could do anything. Where's the conflict in that? Marvel heroes are just like you and me who are blessed with extraordinary abilities set against extraordinary obstacles. Yet, when all is said and done, they put on their pants the same way that you or I do: one leg at a time.

Check out next issue for an article on the upcoming ALPHA FLIGHT series and don't forget, there will be an ALPHA FLIGHT FLASHBACK special called, "In the Beginning..." out in May.

Dear INSIGHTS,

I was kind of upset that Captain America is dead. I know he's in Heroes Reborn, but that Cap is not the original. I like the old Cap better. I mean, so far the only friends from the original are Sam Wilson, Nick Fury, and the Avengers. what about his enemies? What about the Serpent Society, they almost killed him? The AVENGERS is pretty good so far. Also at the end of the Marvel VISION magazine, there's stuff like shirts and watches, how could I get some of that stuff?

Trust me, don't let Jeff Smith get his way with Silver Surfer. Personally I feel the Silver Surfer is so great because of his sacrifice and how he soars the cosmos for eternity and runs into exciting new adventures with powerful foes and faithful companions. In other words, Silver Surfer is not bad, he's a good guy with exciting stories to be told.

Lucas Murphy
7 Scotts Lane
Cortlandt Manor, NY 10566

You can get T-Shirts and other stuff like that by talking to your local comic shop owner and seeing what he's going to stock. If enough people do this I'm sure he'll begin ordering to meet the demand.

Sorry that you didn't like the Silver Surfer Time Slip, Lucas. The back story was actually created by Jim Krueger and myself after Jeff turned the art in. The great thing about Time Slip is that we can really mess around with the characters but it's all in creative fun.

For all those who keep clamoring for a Time Slip comic, Jim just turned in a first draft that I'm going to be reviewing in the next few weeks so, look here for more news on that project!

Dear INSIGHTS,

I recently began subscribing to Marvel VISION and I think it's the best source for Marvel news available today. In issue #14, I especially enjoyed reading The Daily Bugle, Beast Files, and Origin of the Species. I would like to see a lot more of these sections in the coming issues. I would like to see a greater emphasis on Spider-Man and the X-Men in future issue.

I also think it would be a good idea to include a monthly pullout poster of a Marvel hero or team. It would also be nice to see an article explaining what is going on with the characters of the Heroes Reborn storyline.

I also noticed in issue #14 there were a few letter concerning the price of the magazine. while $1.50 is the best value around, I would be willing to pay a little extra if it meant getting a better magazine.

So, until Professor X joins the hair club for men, make mine Marvel.

John Fiorini
2281 Marginella drive
Reston, VA 20191

The poster idea, still bangs around my head almost as much as Bob Harras's flying dictionary. I think that if we're going to include a poster than it has to be done by a top quality

artist. Trouble is, most of those artists are already suffering deadline crunches on their own books. But you never know.

The price issue is another matter that comes up. Know this yon readers; with issue #20 VISION will be going though a price and format change. Issue #20 will be priced at $1.99 while issue #17 was the last with the order forms in the back. The guide will still be there though. The truth is that to include some of the things that fans wanted, VISION had to go from a break-even book to one that made some kind of profit. That way we could re-invest the money back into the book and pay competitive rates to get artists to do posters and covers and the like.

Also, I'm sure that some of you out there were using the order forms but you were the major minority. Those extra pages cost money that we were not really seeing a return on.

Finally, VISION will now be saddle-stitched or stapled like a regular book. It will still be 64-pages but this also represents a cost of printing savings.

What other magazine lets you know what's going on instead of surprising you with it? None that I can think of!

Dear INSIGHTS,

As a Marvel fan, I'd like you to know what I like and dislike about what's happening in the Marvel Universe these days:

Magneto limited series: I was excited about this happening. But once I read #1, I thought, what's the point in having a main character not only varying strongly in appearance, but looking completely different from panel to panel? Funny enough that costumes were a method to discern similarly drawn characters, Mag's costume is needed to recognize him in the first place. And if he has to have long hair, don't give him a poodle haircut, the '80s are history. Is it me, or can I simply not adjust to Kelly Jones' style? Well, I simply didn't buy #2.

Heroes Reborn: I love the artwork on FF and on IRON MAN. I didn't read these titles before, except for a Byrne FF issue I got by chance as a teenager and the Carlos Pacheco issues. I especially liked the twist of history pitting the big green one and carface together. I'll only buy those CAP/AVENGERS issue in which the Hulk appears. I'm not too fond of Liefeld's style, especially if half the comic is drawn by someone else.

What happened to the Kubert/X-Men Time Slip poster?

I've got one wish left, maybe you can help me? I'm looking for this book in which Professor X, Bruce Banner, and Reed Richards merge their minds to create a single super being. I don't know which series, which number, only that it was published in the early '80s. Does anybody know this comic book? Sounds almost like an- until...Make Mine Marvel- story.

Happy New Year everybody!!!!!!

Mark Kammerbauer
Loristr, 30
80335 Munchen
Germany

Sorry that you felt as you did about the MAGNETO series. I'm a big fan of Kelley's work; he did VISION's very first Time Slip and I look forward to the day he does more work for Marvel.

I of all people haven't forgotten the Kubert Time Slip poster. The boys and their father had some other pressing assignments and they wanted to concentrate on those first. Adam had the Hulk, Andy had Ka-Zar and Joe was putting the finishing touches on his book FAX FROM SARAJEVO. Also with VISION's new format after issue #20 it'll actually be cheaper to put the poster in the book. Stay tuned.

Can any readers out there help Mark identify that comic? I'll print the answers in a future issue.

Dear INSIGHTS,

I know you must get this all the time, but this is my first time writing to a comic. First, I love Marvel VISION, I have been collecting it since the first issue. Great job on Time Slip, Beast Files, and especially The Daily Bugle. The Marvel Chronicles are great. Especially for a relative newcomer to comics such as myself. Now for some questions:

1) Is Bastion a human, mutant, or alien? My theory is that he is an alien.

2) What's up with Howard the Duck? Come on, this is too stupid. I say we have roast duck. MMM...

3) Where has Penance been in GENERATION X? I'm worried about her.

4) How did the Hulk and Bruce Banner get separated?

5) Will we see a return of Onslaught?

6) What happened to Cosmic Powers Unlimited?

7) Did the Silver Surfer get split into two different realities? If so, then the Uni-Lord story and Star Masters happened at the same time. I loved both stories and am glad to see George Perez at the helm.

8) Is there going to be any more on Star Masters, like a limited series? I hope so.

9) Great job on the Revelations story in Spider-Man. I wished they wouldn't of killed, Ben. I would have liked a return of the Scarlet Spider. To Ben Reily, you didn't wear the webs long, but you did wear them proud. You will be missed. Rest In Peace.

10) Are they going to keep the new costume or is it back to the old? I personally like the new one, especially the new gadgets on the web-shooter. I hope they at least keep those.

11) What's going on in the Ultraverse?. I would like to see more of the things that were left hanging , like in ULTRAFORCE INFINITY, ULTRAFORCE/SPIDER-MAN, and the PHOENIX RESURRECTION.

12) Love those Marvel/DC crossovers. When are we going to see more of Access and Amalgam? Looking forward to SILVER SURFER/SUPERMAN.

13) When Psylocke was exposed to the crimson mist, did she gain new powers? Does this have anything to do with the Hand?

14) I love Joseph, is he going to be joining the X-Men? I'm glad to see my favorite southern belle, Rogue back. keep her there.

15) Will we be seeing anymore on Juggernaut? I like the direction his character is going in.

16) Is this a great magazine or what?

James Poole
574 Pruit Rd.
Bowling Green, KY 42101

1) I don't know what he is but my bet is that he's a new version of a sentinel.

2) Howard's great. How about roast James, Hmmm.

3) Penance last did her thing in GENERATION X #25.

4) During the battle with Onslaught, the Hulk and Banner were separated as they clashed, quite explosively, with the villain. Upon regaining consciousness, Bruce flung himself into the vortex with the rest of the heroes.

5) Can't say.

6) It was cancelled.

7) George did a great job but the current team of J.M. De Matteis and Ron Garney is kicking butt.

8) No Starmasters in the near future.

9) All the VISION readers know that I thought Ben was a great character and I miss him too.

10) They went back to

the original since it's the original Spider-Man in the suit.

11) The Ultraverse is going away. I doubt that we'll be exploring that universe.

12) There will be a new ACCESS series as well as a new Amalgam debuting in April.

13) I'm not sure. can anyone help?

14) I'm glad Rogue is back as well.

15) Juggernaut just appeared in an excellent issue of WHAT IF?.

16) Yes, this is a great magazine. What did you think I was going to say?

Dear INSIGHTS,

I have a Spider-Man question. It doesn't pertain to any recent issue. So I thought I'd ask you. In AMAZING SPIDER-MAN #1, the Chameleon changed identities by changing costumes. In recent stories, he seems to just morph into a new identity. How and when did he get this ability? Was it shown in a book and in what issue?

Dave Christy
4411 Dexter St.
Philadelphia, PA 19128

And the answer courtesy of Ralph Macchio and J.M. DeMatteis is:

In AMAZING #309 the Chameleon financed the development of a unique serum that he tested on himself, it allowed him to alter his flesh, making it featureless, but completely malleable. He used a computerized belt system for awhile, programmed with hundreds of facial patterns, but that's no longer necessary.

Dear INSIGHTS,

1997 is upon us and as I have said in pervious letter, I just can't wait. Why? Because I'm so excited about the direction Marvel is going. It seems that my favorite comic book company is getting back on track and what you have planned for 1997 will be more exciting than 1996.

And 1996-what a year. The word Onslaught caught everybody's attention and when the smoke cleared things would never be the same. The Avengers, the Fantastic Four, Iron Man, Thor, and many others were gone...perhaps forever. Perhaps not. Mutants became more hated. The Hulk lashed out at mankind with more ferocity than ever before. Then he discovered his encounter with Onslaught had caused him to become sick and could finally end his threat to humanity for all time.

And 1996 saw Peter Parker reclaim his rightful place as the one, true Spider-Man.

1996 saw the debut of the Thunderbolts-a team that hopes to replace the once mighty Avengers. With Kurt Busiek and Mark Bagley helming the title. I'm really looking forward to Thunderbolts. Kurt is one great writer and could give Mark Waid and Ron Marz a run for their money. And Mark Bagley is one of the best artists in the biz today. In my opinion, he could hold his own with Jim Lee and Rob Liefeld on the battle field of the pen and paper. Thunderbolts should be great and they'll make a good replacement for the Avengers after Heroes Reborn robbed the Marvel Universe of them.

On that note, I have one question. Yes, it has to do with Heroes Reborn/Unfinished Business. In a previous letter I made it perfectly clear my opinion on the four Heroes Reborn titles. I was definitely not happy with the up-dates on the origins of these classic characters.

I know that you have explained that these changes are not permanent-you have emphasized that point- and stated it's for one year-yet in the latest issue of WIZARD, in the magazine of the year column. it stated and I quote, "Further there's no guarantee-or threat- that things will revert to the former status quo in 12 issues. The agreements can be renewed if sales and fan interest warrant, both sides agree. If they aren't continued the heroes could return to the Marvel Universe either in their former forms or their new versions."

So what is the deal, Tim? is it for only 12 issues? Is it temporary or is it permanent?

Let us have a hint at least. Months before the September launch, we were given tid-bits on the Heroes Reborn project with artwork, hints of what might occur, and the fact that these legendary heroes would disappear in their battle with Onslaught. can't the same happen with this?

Whatever happens, hopefully 1997 will be Marvel's best and most exciting year yet.

Jon Erin Mundy
101 N. Davis
Forest OH 45843

The Heroes Reborn deal with Jim Lee and Rob Liefeld is for 12 and only twelve issues. But that covers Heroes Reborn. What if Jim and Rob want to stay and play with the rest of the Marvel Universe. Would Marvel say no? I doubt it. They are very talented individuals and any contribution they make can only be for the better.

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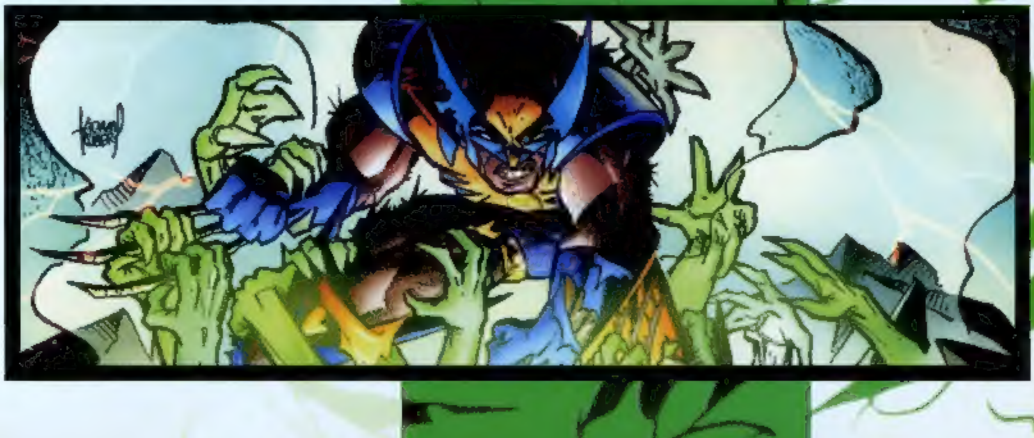
GAMMA GAMMA HEY!

ADAM KUBERT AND MARK FARMER ARE ON HULK TO STAY!

The Hulk may be pink next month! Pink with pleasure, that is, 'cuz that's the month that Adam Kubert and Mark Farmer set up shop in the pages of the INCREDIBLE HULK! The powerful penciler and inimitable inker who worked their wacky action-packed magic on the pages of WOLVERINE for several years together have decided to tackle the Hulk, which is pretty impressive when you consider that their combined weights soaking wet don't equal a tenth of the Hulk's weight bone dry!

"I'd be lyin' if I said I'd always wanted to draw the Hulk," says Adam, "but I'm really excited about it! After they ("they" in this particular case being Hulk editor Bobbie Chase and Editor in Chief Bob Harras) asked me if I wanted to do it, I went out and picked up all



the old HULK issues I could get my hands on. I read it all to get into it! I have to be wholeheartedly into a character before I can really feel comfortable doing it. After my mind is jelly, it's time to sit down and draw!"

"Jelly Brain's" friend, Mark "It Usually Comes Down to Rubber" Farmer inked the Hulk for a few years back in the late eighties when Dale Keown was the penciler, and is happy to be back on the book, and psyched to be teaming up with Adam again. "It's always nice to work with him," confirms the never-idle inker. "He's very enthusiastic, and it never hurts the inker when an artist's geared up for a project!"

Mark still remembers seeing the Hulk for the first time. "It was the origin. Not the original, but a reprint. That really sticks in my mind. Also, I remember picking up the old Herb Trimpe issues, and the Gil Kane "Abomination" story. That's one of my favorites." Adam saw the Hulk for the first time on TV. "He was rampaging around! I loved it! I loved the part where his eyes turn green! Now Bruce Banner's eyes turn green in the cartoon show before he turns into the Hulk! That's where my kids see the Hulk now. I watch the cartoon show every Sunday morning at ten o'clock! That's the Hulk I like, because he's like Frankenstein's monster! That really gets me going!"

The pair's first issue, HULK #454, is a jungle-burnin' blowout which takes place in the Savage Land, and guest-stars Ka-Zar (who now has his own book, drawn by Andy Kubert — doesn't that name sound familiar?) and a ferocious Wolverine! Talk about a hero's welcome!

"With Peter David writing it,

you never really know what's gonna happen!" says Adam, who is especially excited about drawing Ka-Zar. When asked what characters he'd like to see in future HULK issues, Adam waxed almost as poetic as the Bard himself! "I wanna draw the Leader, I wanna draw the Abomination, I wanna draw Galactus... although I doubt he'll ever be in the HULK!

"Because I was drawing WOLVERINE for a few years, I never really got to draw all these classic Marvel super heroes until I did the ONSLAUGHT bookends. I don't mean to sound corny, but that really whet my appetite to draw all these characters! And in the Hulk, there are so many classic villains — and they're all so weird looking! I can't wait!"

For his part, Mark is anxious to see the Silver Surfer make a guest appearance in the pages of HULK. "I saw that issue of SILVER SURFER [#125, reads them all —Tim] where Hulk and the Surfer fight. I think the Silver Surfer plays off Hulk very well, and I'd like to see Adam draw him!"

Adam is sure to be drawing at least one of the characters above in the near future — but will he be drawing Bruce Banner? Bruce was yanked into the "Heroverse" last September during ONSLAUGHT, and as a result, the Hulk of the Marvel Universe has been missing that part of his personality! Hence, he is crabby, intelligent, and unable to revert back to the form of a skinny scientist at any time!

Well, we can't reveal whether our grass-colored friend will be regaining his other half any time soon, but we *can* tell you that Bruce makes an appearance in HULK #455 — along with real-life Marvel super hero Stan Lee! "This issue was something I'd never done before," admits Adam. "It was fun! I can't wait to see it dialogued!"

For the record, Adam's favorite incarnation of the jade giant is the original Hulk from the first five issues. "The first five, the ones that (Jack) Kirby did, were the best! They're corny! When you read them, it's like watching a B-movie. It's easy to follow: this guy turns into a monster and we feel sorry

for him. It's great! You feel sorry for him because he's not a bad guy, but everybody *thinks* he's a bad guy. And he *looks* like a bad guy. I think that's the reason he's so appealing."

Mark, who claims to resemble the Hulk in that "we both rip our purple pants an awful lot," prefers the smart-alecky version of the green-skinned behemoth. "He's not the Hulk I grew up with, but he's intelligent and big...and the toughest guy around! That's the coolest thing about him, I think. He's just so tough! He's the hardest one there is! Brushing up against him in the street would be like walking into a brick wall!"

Aside from reading up on their old HULK issues, the talented team have made other adjustments to their working styles since leaving WOLVERINE for the pages of HULK. The book is being hand-lettered directly on the boards, so Mark has had to adjust his schedule to give Peter time to script the book, and John Workman time to letter it. Adam has spent extra time jotting down color notes for the new colorists/separators Digital Chameleon. He's also "had" to buy a lot of action figures for reference."

"I bought the Leader, I bought the Savage Hulk, and I got the really weird one where Banner comes out of the Hulk's back. The best one, though, is the Joe Fixit Hulk, the gray Hulk with the hat and ripped up jacket and tie. I actually bought it for my kids, but needless to say, it didn't make it quite that far!"

Adam's toys may not have made it to his kids, and Mark's purple pants may not have made it all the way around his waist, but the guys' art will make it to the stands this month — or Hulk isn't the strongest one there is!

—Polly Watson

Looks good in everything but green

Many of the individuals who lend their extraordinary abilities to the House of Ideas often decline the glory they deserve. As a result, we take this time out to sneak a peak into the lives of some of Marveldom's best kept secrets, those men and women who have come to be known as—

MARVEL'S UNSUNG HEROES

Real Name: Al Milgrom
Date of Birth: 3/6/50
Occupation: Inker (Currently on STAR TREK DEEP SPACE NINE)
First Appeared in Marvel Universe: inking CAPTAIN MARVEL series over Jim Starlin
Base of Operations: Long Island, New York
Dual Identity: husband, father of three, dog owner
Known Confidants: Walt & Louise Simonson, Jim Starlin, Ralph Macchio
Major Enemies: the refrigerator & daylight
Hero Status Verification: Has been contributing to comics for 25 years including an 8 year run on X-FACTOR

How did you get into comics?
Jim Starlin lived near me when we were kids. Since he was a better penciler than me, I used to practice inking over him.

What have you worked on?
CAPTAIN MARVEL, MASTER OF KUNG FU, GUARDIANS OF THE GALAXY, CAPTAIN AMERICA, DR. STRANGE, AVENGERS, WEST COAST AVENGERS, HULK, SPECTACULAR SPIDERMAN, X-FACTOR, after that I lose count but I've probably helped out on almost everything at Marvel from X-MEN to THOR to CONAN at one time or another.

What's the secret to your long-lived success?
I think it's the fact that I'm adaptable to different artists' styles of penciling. There are a lot of inkers out there with distinctive styles but I've worked very hard to become an inking chameleon who adapts very strongly to any artist's drawing technique.

What's the most exciting part of your new STAR TREK project?
Definitely inking over Tom Grindberg. When I saw the samples, I thought it was the best Star Trek stuff I'd ever seen.

What's the one thing you want everyone to know about you?
Although I always attempt to do my best, sometimes I'll get called at the last minute and those jobs will end up looking a little rushed. In those cases, I'd like to apologize to the readers and the pencilers.

What's your secret for tackling killer deadlines?
Just sitting down and working. A lot of inkers think they have to do 3 pages a day but then they get burnt out for the next two days. Truth is, for one monthly book, all you have to do is ink one page per day.

What has been your favorite experience at the House of Ideas?
Getting to work with what I consider the big three at Marvel. That was drawing something Stan Lee wrote, inking something Jack Kirby drew, and getting inked by and inking over Steve Ditko. To work with those three titans of the industry was a great thrill.

Who are some of your heroes?
In the industry Stan, Jack, and Steve. Outside of comics, my dad who passed away when I was young but sent me on the right path and my mom who raised my brother, my sister, and me from when we were quite young. And of course, my wife who puts up with all this nonsense.

-Robert Piotrowski

captain marvel
guardians of the galaxy
west coast avengers
shang-chi: master of kung fu
captain america
doctor stran

hulk
spectacular spider-man
avengers
x-factor

Around the Office starring KELLY CORVESE

With your tour guide Lysa Marie Hawkins.

The year's 1987. Kelly Corvese, fresh out of school, moves to the Big Apple in search of fame and fortune. Through a friend who had a cousin who had a friend, who knew someone, he lands a job at Marvel Comics. Sounds too good to be true? Yeah, I know. Nine years later, he's one of the editors for the most popular comic book characters in the market today, those genetically tested mutants, The X-MEN and his book in particular, X-FACTOR.

(LMH) How did it happen? How did you get your foot in the door?

(KC) I met with my friend's cousin, portfolio in hand and after a few interviews, I was hired as (then Editor-in-Chief) Tom DeFalco's Editorial Assistant say, when I started at Marvel nine years ago, I didn't even know what an editor did. I loved drawing comics, and spent most of my childhood creating my own characters. Ironically I somehow had the foresight to credit myself as editor in my own comics back when I was twelve. Here I am (a few years later) and I'm still credited as an editor. At least now I know what they do.

(LMH) And just what is that?

(KC) It's kind of like being a director of a movie, only the pictures don't move and there's no popcorn.

(LMH) What's it like being an X-Editor?

(KC) Working on the books is quite a challenge. If we make a continuity mistake, everyone lets us know it! But I love what the X-Men, as mutants, stand for. We get to send a positive message about tolerance to so many people each month. That's something I feel honored to be a part of.

(LMH) What is it you look for in a plot/script?

(KC) You can have all the fight scenes you want with lots of explosions and heroes with capes flying around and punching each other out, *but*, it isn't a good story until there are characters relating to each other on a human level. What does the protagonist want? What does the antagonist want? How do they relate to each other? How will the reader relate to this? These are just some of the questions I ask myself when reading a story proposal. The best stories are derived from circumstances that are germane to a character's emotions and history.

(LMH) Do you have any advice for up-and-coming writers and artists?

(KC) If you want to draw comics, take some kind of anatomy class, *please*. Also, draw every day. Draw from photos, draw from still life. Just draw...draw...draw. As for writing, of course some kind of story structure class or writing class will help you focus your ideas. If you have an idea for a story, write it down right away! Don't be afraid to rewrite your stories. Carry a small notebook with you at all times. You never know when you'll be inspired to jot down some thoughts that could lead to the next great graphic novel.

And most importantly, NEVER GIVE UP. No matter who says your drawing stinks, or who says your stories don't make sense—it's up to you to prove to yourself that you can do anything if you put your mind to it.

(LMH) Words to live by. One last question, which has absolutely nothing to do with Marvel. Which of Charlie's different Angels, was your favorite?

(KC) I'd have to say KELLY Garrett. Something about her name...

(LMH) Yeah, go figure!

(KC) But none of the Angels can hold a candle to the slow-motion, bionic action hero—the EMMY AWARD-winning Lindsay Wagner!

(LMH) 'Nuff said!

Weather
Variable cloudiness and much warmer, highs near 75. Tonight mostly cloudy, with chance of rain, low's near 62.

DAILY BUGLE®

IN THIS ISSUE
Rouge speaks out on Juggernaut and why he could use a makeover.

April 10, 1996 | New York's Finest Daily Newspaper | Fifty Cents

NEW HEROES TO THE RESCUE

Thunderbolts arrived in spectacular fashion

Paula Tutone -Daily Bugle

Panic and terror broke out today in a ceremony honoring the fallen heroes of last year's Onslaught incident. The villainous super-mutant, who had set up base in Central Park, found himself in battle with many of New York's and the world's greatest heroes after he had unleashed an army of Sentinels to impose martial law upon the city. In the final battle, many heroes once thought invincible were defeated, including the Fantastic Four, the Avengers, and the legendary Captain America.

Yesterday, citizens of New York had gathered to honor the lost heroes when the insanely brilliant criminal known as the Mad Thinker disrupted the ceremony. Infamous for his battles with the Fantastic Four, the Mad Thinker had, in the past, proven himself an impossible foe to keep imprisoned. He once again surprised authorities by appearing on the scene and kidnapping Franklin Richards, the child of the Fantastic Four's Reed and Sue Richards.

Staff Photo By Chuck Giambalvo

But help came from an unexpected source when the mysterious new super hero team called the Thunderbolts arrived in spectacular fashion, subduing the Mad Thinker and rescuing the child, to the elation of onlookers. "They were incredible!" gushed Tom Breifport. "For a moment, I almost thought the Avengers had returned!" Fellow spectator Glenda Blueberger was equally enthused. "There were tears in my eyes. For the first time in what seems like a long time, I feel safe again. The city can safely sleep with the Thunderbolts on patrol!"

Little is known about this super-team, other than that they only recently appeared, and that they profess to be a force for good. Thus far, their actions have deemed them heroes, but in a world where power is regularly abused and mistrust is at an all-time high, the jury still seems to be out on the Thunderbolts.

—Continued in THUNDERBOLTS #2

CHAOS IN THE COURTROOM

Ben Urich -Daily Bugle

The murder trial of Eddie Brock, a.k.a. Venom, called by some the trial of the century, took a turn for the bizarre and dangerous yesterday. Brock, in his Venom persona, went berserk, attacking a pair of witnesses brought in by the prosecution.

In a tense and pivotal moment in the trial, Carnage, known also as Cletus Kasady, was attacked by an enraged Venom whose anger apparently counteracted the dopamine blocker police officials had used to keep Venom under control. The battle caused spectators to flee the courtroom in a hysterical mob, preventing SWAT teams from entering the scene for several crucial moments.

Though Spider-Man and Daredevil attempted to halt the melee, Venom succeeded in subduing Carnage before the police arrived and returned Carnage to his cell. With order restored, the court returned to trying to reach a verdict in what has to qualify as the strangest trial on record.

—Continued in VENOM: ON TRIAL #3

Movie Times................ **B5**
Book Review................**B7**
Classified.....................**C1**
Sports..........................**D1**
Living...........................**E2**

THE LEGACY OF KRAVEN LIVES ON

Bill Finch -UPI NEW YORK

It was not so long ago that the infamous European hunter known as Kraven died at his own hand after committing suicide in a midtown penthouse apartment. Long remembered as a foe of the vigilante Spider-Man, Kraven, the self-purported greatest hunter on Earth, had an ongoing blood-feud with the only foe he seemed unable to capture. When Kraven took his own life, it seemed as if the strangest legacy in the history of European aristocracy had at last come to an end.

But a mysterious figure from Kraven's past has made a reappearance. Known only as Gregor to local and world authorities, the apparent mentor of Kraven returned to New York on a mysterious mission that has local law-enforcement officials concerned. "I don't like saying that we're keeping an eye on a man who's done nothing wrong," said officer Jan Parsec, "but with his history and connection to Kraven, we feel like it would be best to watch the situation closely." All police will say so far is that Gregor has been seen several times visiting the corporate headquarters of Parnival Plunder. The brother of Kevin Plunder, a.k.a. Ka-Zar of the Savage Land, the elder Parnival has long been suspected of criminal activities including insider trading and weapons importing, though no formal charges have ever been filed against him. Gregor, who appeared "buffed up" and dressed in a costume similar in tone to Kraven's, neither brought nor left with any materials, which has only heightened the speculation. "Like Kraven, Gregor is supposed to be a hunter with no real regard for human life," said Parsec. "If Plunder has hired this guy to do a little poaching, we want to know about it."

"I don't like saying that we're keeping an eye on a man who's done nothing wrong," said officer Jan Parsec, "but with his history and connection to Kraven, we feel like it would be best to watch the situation closely."

With no clear leads and only an unsubstantiated suspicion to go on, the police department has been limited in what it can do. Indeed, there is no real reason to believe that Gregor's presence has any malicious intent, but authorities are vowing to keep a close eye on the situation.

—Continued in KA-ZAR #1

TIM TOWNSEND

AND HIS CURSED NIB!

By Bryan "Canuck" Cairns

Curse thy nib.

To most people, that phrase is a meaningless jumble of words. However, for THE UNCANNY X-MEN's inker Tim Townsend, it is an inside joke he and good friend Dan Panosian shared while working at Extreme Studios.

"Dan and I developed a very unique humor appreciated by few," laughs the Orlando resident. "It flew out of Dan's mouth one night while we were going on 52 hours. (Tim has calmed down since then. At the time of this interview, he has only been up 24 hours.) It's just an inking term of frustration we sorta came up with."

It seems all those grueling all-nighters chained to the drawing board paid off. In a short span of four years, Townsend has worked on BLOODSTRIKE, WOLVERINE, GEN 13 and THE FANTASTIC FOUR. Of course none of that compares to his current stint as inker on THE UNCANNY X-MEN.

So how did a relative newcomer climb the comic book ladder so quickly? The 27-year-old attributes his success to a simple formula of hard work and luck.

UNCANNY LUCK

Townsend had just quit Extreme Studios and decided to make a package of samples and send them to every editor and assistant editor at Marvel and then later at DC. In the next few weeks, the responses he received were the ritual rejection letters saying his style wasn't what they were looking for. Only editor Suzanne Gaffney showed some interest and gave him a couple of pages in the second DEADPOOL limited series to ink.

Townsend was "nervous as hell" and couldn't believe they had given him a chance at comics. And then something even more earth-shattering happened while he was at a convention in Florida.

"I got a call from Bob Harras out of the clear blue sky. Somehow he tracked me down here. I remember I was at a restaurant and I called home to check something and my Mom said some guy named Bob Harras called. Honest to God, I screamed in the restaurant. He said he was interested in me doing some fill-in work."

Over the next little while, Townsend says he was tested out as he inked over Adam Kubert's WOLVERINE and Tony Daniels's X-FORCE. Ironically, a fill-in issue over Roger Cruz's pencils on THE UNCANNY X-MEN would lead to Townsend's permanent home.

The historic issue was #318 and "they (Marvel) loved it, they really flipped over it," he said. "I think that started solidifying my position there."

He did the following issue as a fill-in as well and while visiting New York, Harras made Townsend an offer.

"Basically within three minutes it was 'Hey, how are you doing? Nice to meet you. How would you like to be the regular inker on WOLVERINE?' I was just trying to find a chair before I fell on the ground."

However, Townsend never did complete a full issue of his favorite X-Man. Instead, his style meshed so well with Joe Madureira's pencils (both are big Japanese anime fans) they kept him on as regular inker.

PAYING HIS DUES

Townsend said even at the young age of four, he never had a doubt about what he wanted to do. The first comic he bought was E-MAN with a back-up story by John Byrne of whom Townsend says,"Without him I wouldn't be in comics."

To hone his craft, Townsend used to trace over comic books. It took long years of prepping himself and going to art school before he began showing his pencils around in 1992. Almost immediately Bill Black of AC Comics offered him a penciling gig. At the time, he had three weeks of college left to go before obtaining his bachelor of fine arts but dropped out to concentrate on the comic. It wasn't until later that Townsend would meet perhaps his biggest influence in mentor and pal Dan Panosian. At a party one night, Townsend's girlfriend, who was always networking for him, got the phone number for a then almost unknown Panosian. His girlfriend even made the initial call which led to Townsend sending sam-

ples through the mail and being critiqued over the phone by Panosian. That lasted about a year.

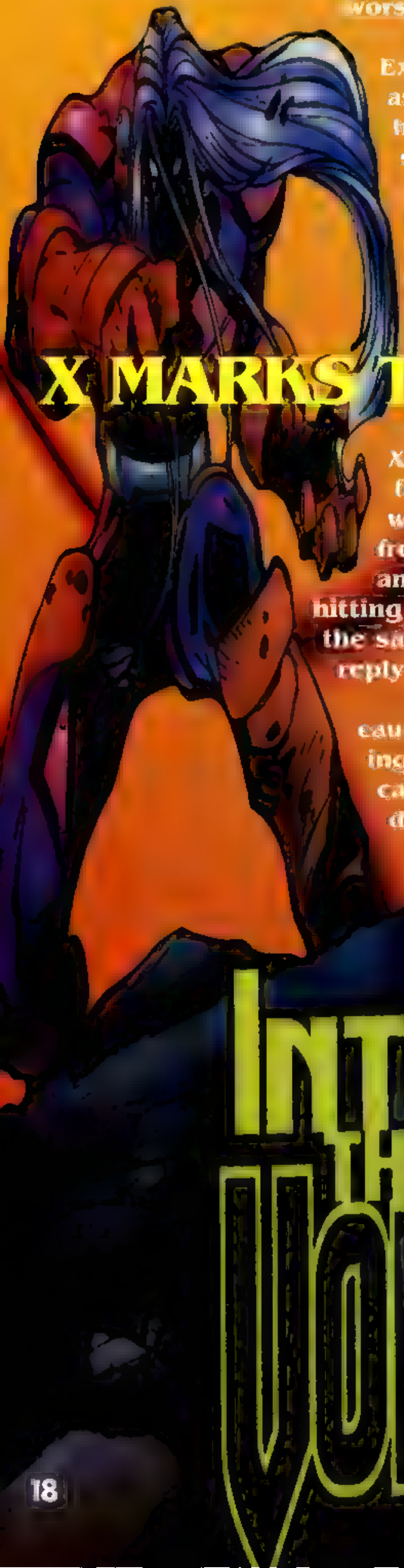
Although they met one year at a convention in Florida, Panosian soon moved to California to work for Rob Liefeld. It wasn't long before Townsend got a call from his friend with an invitation to work at Extreme. In a heartbeat, he moved down where he did background inks while perfecting his talent.

"I had Dan and Art Thibert, probably two of the best in the industry, to show me the ropes. That definitely gave me some serious leverage."

Townsend did background inks for almost five months before inking his first BLOODSTRIKE issue.

"It was terrible, terrible, terrible," he laughs, chalking it up partially to bad nerves. In retrospect, Townsend insists he was the worst inker there.

After a year at Extreme, Townsend quit and said that was when his artistic abilities started to blossom."I guess I just started [illegible]ing up cause I [illegible] on my own, [illegible]oping my own stuff a little more. It just seemed to click."



X MARKS THE SPOT

Ask anyone why The X-Men still appeal to fans and the response will range anywhere from cool characters to amazing art and hard hitting action. Ask Townsend the same question and his reply isn't so predictable.

"It appeals to adults cause it has some underlying current-event-politically-correct issues that deal with real life stuff."

One example Townsend gives is the Legacy Virus and relating it to the world's AIDS problem.

"I think it's kinda neat when you can take a comic book and bridge parallels between the comic's reality and your reality."

Townsend also calls the X-Men idea "a book before its time cause it was dealing with racism back in the '60s when society itself was really struggling with this."

"I think it's great when a seven-year-old kid can read their favorite book and see the absurdity of racism or any type of prejudice for that matter: they can see how stupid it is in the comic book."

For Townsend, the issue where Juggernaut approaches Jean Grey for help is his and Madureira's best work to date. "The storytelling was brilliant, it was chock full of action. Joe did a phenomenal job on the pencils and when Joe is inspired, I'm inspired. We went all out with that one."

So what does the future hold for the X-Men? Not even this inker knows. He says if he wanted to find out he could, but it takes away part of the magic of comics. This way when he gets a page to ink it's like when a fan opens the comic for the first time and says "wow!"

THE WORLD ACCORDING TO TIM

When it comes to comics, Townsend is a workaholic. At peak performance (and thanks to deadline crunches), the uncanny inker can crank out about two or three pages but prefers accomplishing one solid page a day. A night owl who enjoys working late, Townsend also works in front of the boob tube watching The Tick, The Simpsons or Mystery Science Theater 3000.

Yet even prisoners get some time off for good behavior. So in his relax mode Townsend says he enjoys playing with his dog, is an Internet junkie (aren't we all) and... working?

As for his infl[illegible] Scott Williams, [illegible] Garner, Dan [illegible] and John Byrne among his [illegible]. [illegible] prize possessions also [illegible] Byrne. One is a [illegible] 2000 piece [illegible] by the Canadian artist; the other is the original ending to the Phoenix saga which hangs in his room.

"I [illegible] to forge [illegible] signature when I was seven," he [illegible].

[illegible] by comics [illegible] down to the store every week for [illegible] thing Townsend would like to comment on is the state of comicdom due to all its [illegible] lately.

"I am not a doomsday theorist," he says. "I do not think the industry is in bad shape right now. I think this is the industr[illegible]"

With so many accomplishments under his belt already and working on the number one book in the business, it should be easy for Townsend to pick a high point in his career. Somehow, after talking to him for hours, his response seems sincere and appropriate.

"I wonder if I've reached a high point," he says enthusiastically. "Sometimes I have to pinch myself because it gets better all the time."

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RYAN

Iron Man's New Artist Talks about His "Secret" of Success, (Practice, Practice, Practice—Oh, and Go to College, Too)

By Robert J. Sodaro

Born in St. Croix in the Virgin Islands, Ryan Benjamin lived there until he was about 14. Some 11 years ago he and his family transplanted themselves to the U.S. Ryan attended high school in Ft. Lauderdale and then went on to acquire a degree in Fine Arts at the International Fine Arts College (IFAC) in Miami. "I had a scholarship to go to Broward Community College, but I didn't take it," he said. "I was on the swim team in High School, and it was a swimming scholarship but I decided to go to art school instead."

This seemingly minor change in his higher education plans altered his entire future; by attending IFAC, he wound up with a bushel full of connections. "I did so many different things," he stated. "This was before I got into comic books. I used to like comic books, but I wasn't real thrilled with them at the time. I just knew that I liked to draw, and I had talent. I had no idea what I was going to do." For Benjamin, simply being able to draw wasn't so much of an end, as a means to get to an end, only he wasn't sure where that road would lead.

"I was at a point that I knew I could draw, but I said, 'What do I do?' So I went to college basically just to see what's out there, and to see what I can do." As it turned out, going to college proved to be the best thing he could have done at that time, as he became exposed to numerous different opportunities. Some of his early, non-comics work included drawing an album cover for 2Live Crew, as well as creating promotional materials for a pair of Rap groups—Redman and Onyx—as well as other jobs, including selling quite a bit of fine art.

"I used to airbrush murals. I worked freelance with this one guy back in Miami. He was an interior decorator. Whenever he was on a job, he would say to his clients 'How about having a mural in your house?' If they liked (the idea), I would go in and (paint a mural for them)". Benjamin would make enough money off each mural that would last him for a while, but as that's all he did, he was—by his own admission—far from rolling in dough. "Basically I was broke (laughter). I was living off peanut butter and jelly sandwiches and syrup sandwiches."

The Road to Success

While living in Florida, he and some friends attended a comic convention (Benjamin's first), where he met Stan Lee. "That was my first time meeting any famous comic person, but it didn't really kick in my head that I should start doing comics." It wasn't until much later that Benjamin even considered doing comics as a possible career choice. He was hanging around some friends who were into comics, including one—Joe Monde—who actually owned a comic book shop. According to Benjamin, just by hanging out with these people, he started to lean to that type of art style.

As it turns out, a couple of Benjamin's college friends included none other than Sean Ruffner and Brett Booth (the writer/artist team on Image's Backlash). Of the three of them, Booth (For more on Brett see last issue.—Tim) was the first one to get a job in comics (Jeff Campbell, who was a year ahead of them, and another friend actually preceded Booth to their gigs at WildStorm Studios). But for Benjamin, the key to his future was with Booth. "When I heard that Brett got the job, I thought, 'If Brett can do it, I can do it.'" So, he put his mind (and considerable talent) to the task, and set out to land a comic book job.

"The first time I sent stuff in, I wasn't trying to get a job, I was just asking Jim (Lee) to critique my work. I wasn't saying 'Oh, give me a job, please.' I just wanted to know what he thought about my art style.

BENJ

So I sent it in, and he told Brett to tell me,to work on backgrounds. So I said, 'Cool, I'll work on backgrounds.'" And so he did. Benjamin created a whole new, four-page story. "I just made up something off the top of my head, and I sent it in to him. He kept telling me, 'Work on backgrounds, work on backgrounds.'"

Next up came Sean Ruffner's turn, as he too landed a job at WildStorm. When Ruffner related back to Benjamin what it was like at the Homage studios, it only served to fire up Benjamin even more. "He (told) me how they like Star Trek and stuff like that." this convinced Benjamin to draw up a new submission, this time concentrating on more futuristic material. "I figured that I should be more creative with my stuff, because all I was doing was alley scenes, and here's a guy fighting and this and that. I thought we've got to be more creative and expand on this."

His new submission a five-page story, was a more futuristic scene that included Wetworks, WildC.A.T.s and some Youngblood characters. Apparently, this new submission was more in line with what Lee was looking for, and he asked Benjamin to draw a pin-up of a new WildStorm character named Brass. "Sean came back from California (with the assignment for Benjamin), and he gave me the drawing." Benjamin worked on it on Sunday night and faxed it to Lee on Monday. After waiting all day Monday and Tuesday without any word, Benjamin began to worry and on Wednesday started re-drawing the picture. "I took all

day Thursday and Friday and on Saturday I sent it in to Jim." Two hours after he faxed it over on Saturday, the phone rang and it was Lee. "He said, 'Hey, great, I like your stuff,' and that was how I got in."

Once he had managed to get his foot in the door with the Brass Pin-up (which appeared in UNION #2), regular assignments quickly followed. This early work included GEN13 1/2, six pages in STORMWATCH #s 7 and 9, plus assists on other issues, UNION #0-4, GRIFTER (the first series; 1-4, 7-8, and all the covers up to #10), pencil assists on WILDC.A.T.s, numerous pin-ups, and other projects. It was Benjamin's talent, ability, and professionalism that landed him his current assignment on Marvel's IRON MAN.

Benjamin was actually working on another comic for Image (one of his own creation) when the word came down that he had been tapped to handle the art on the Armored Avenger. "When they asked me to work on IRON MAN, I was like, 'Oh, no, no.' I didn't want to do IRON MAN because Iron Man wasn't (really) my favorite character. Spider-Man was my favorite character, and the Hulk is a cool character too." However, when he heard that the Hulk was going to be in his first IRON MAN issue, Benjamin decided to take the assignment. "I tried it out and it was cool working on it."

The project Benjamin was working on when he was asked to step in on IRON MAN was something that he and Ruffner had first developed when they were both back in college. PHANTOM GUARD (due out from Image in October of this year) is a book that deals with life on a colony on Mars. "I wasn't trying to get into comics (at that time); it was like a hobby. I thought, 'Let me just do a comic book,' so Sean, who writes it, and I came up with this idea (which became) PHANTOM GUARD." According to Benjamin, the ongoing series takes place in regular Image continuity, and a number of major WildStorm characters are involved in it

Still, never one to let circumstances dictate what he can do (or is doing), Benjamin isn't limiting himself to just drawing comic books. "That's another thing I like about comics. It's great (for) exposure and contacts. I have (gained) a lot of contacts working through comics." These contacts include people who work in movies, record companies, video games, and cartoons. "Right now I'm working on seven different projects, between all those movies and cartoons and games." Through all of his achievements, Benjamin realizes that part of his success was merely being in the right place at the right time."I was lucky, but if I didn't have the talent to back it up I wouldn't be here."

Never one to let success go to his head, Benjamin remains true to his goals, and realizes that—in spite of how far he's come—he still has a long way to go. "My ultimate goal is that I want to be a director. When I'm a director that's when I'll say I've done enough." In the meantime, Benjamin knows that it is hard work, talent, and a few lucky breaks that have gotten him this far. "I've got a lot of contacts, but it was all through college, so tell everyone out there to go to school and get an education."

AMIN

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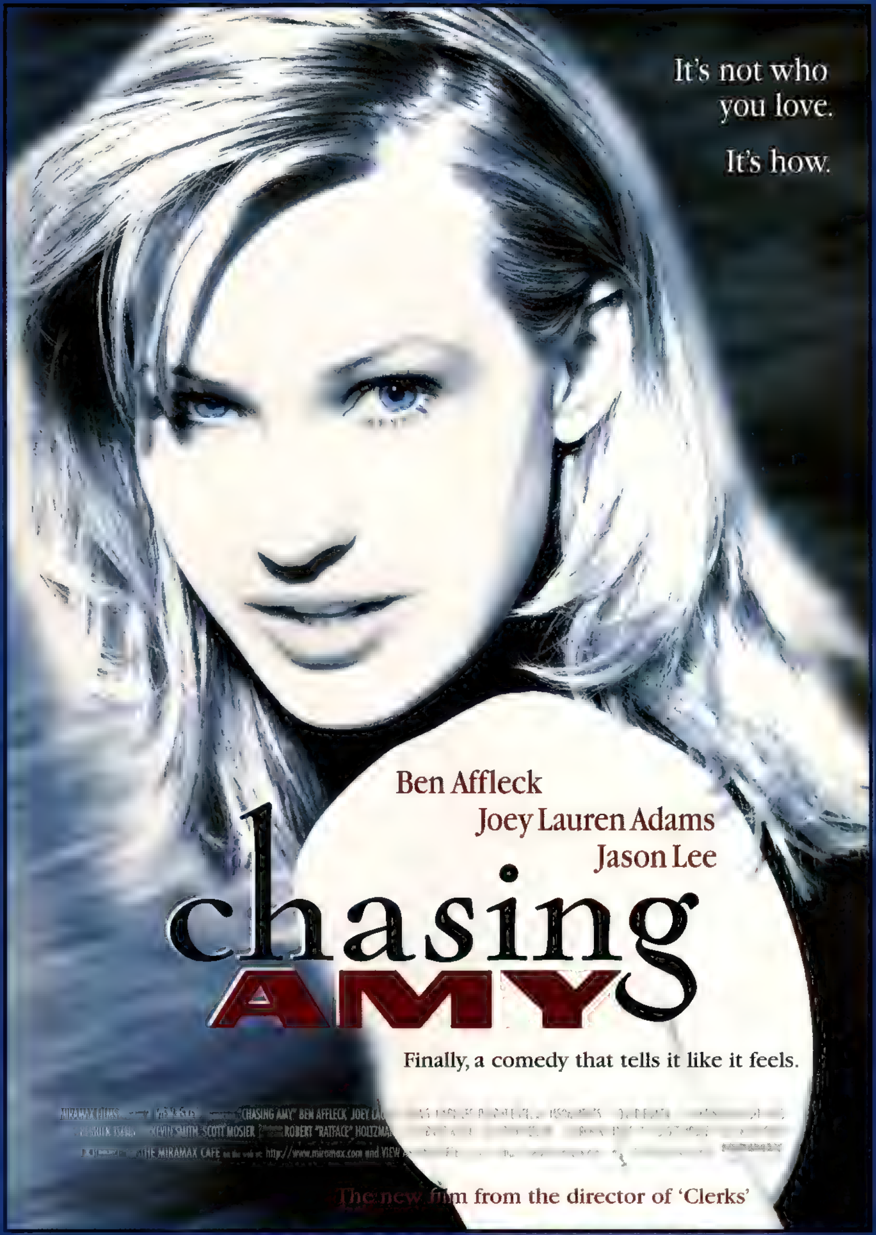


Opens Nationwide This Spring

THE HISTORY OF MARVEL'S HORROR COMICS

PART TWO: THE

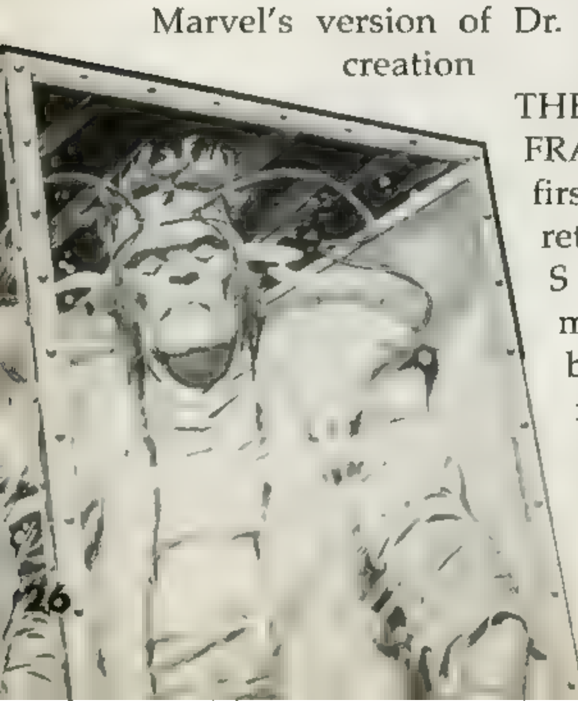
FEARSOME FOUR

Chilling Changes

In the early part of the "Sizzlin' '70s" some publishing companies were printing black and white horror magazines that did not have to conform to the Comics Code. One such company had a very popular female vampire who ran around in a skimpy red outfit. The major comic companies appealed for a restructuring of the code and won. This victory saw the return of the bona fide horror character in a comic book. Knowing how to market a new trend, Marvel also introduced a line of black and white magazines. Most of these titles featured the comic characters, but the stories were written with a mature theme. Occasionally these tales would intertwine with the comics, but mostly they were self contained.

There were four major characters who were viewed as true horror creations. They were: Frankenstein, Man-Thing, Werewolf By Night, and Dracula. Even though Morbius, Man-Wolf, and Ghost Rider could be grouped in this genre, they mainly originated and spent most of their time in the superhero world. Two other characters were Simon Garth, a zombie with his own magazine, and The Living Mummy who shuffled around in SUPERNATURAL THRILLERS.

Me...Monster

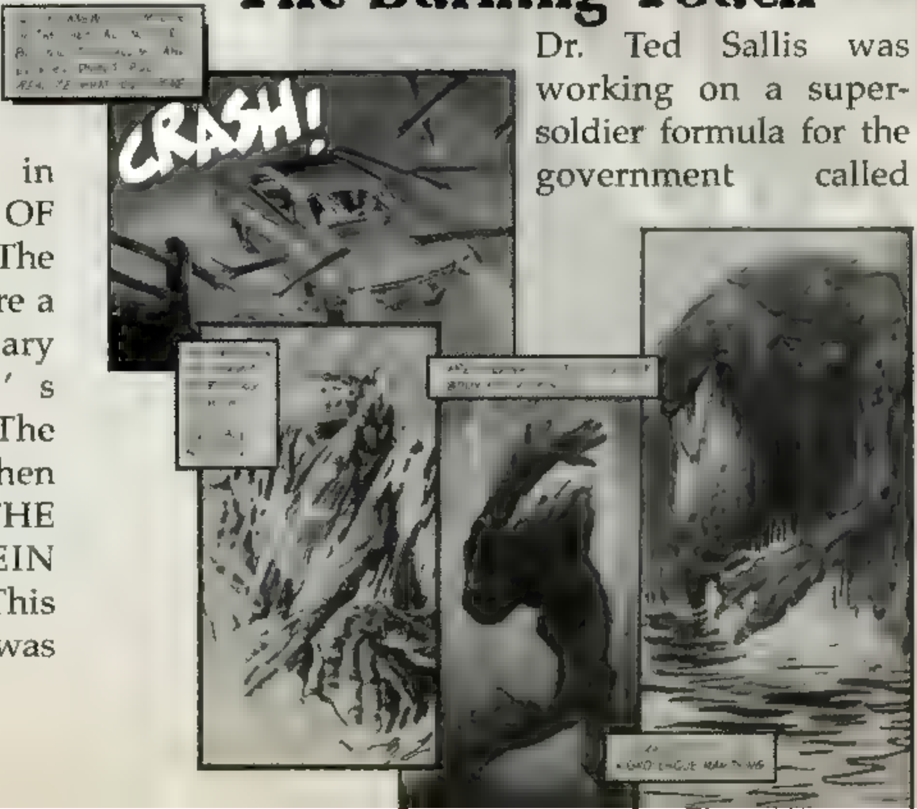


Marvel's version of Dr. Frankenstein's creation debuted in THE MONSTER OF FRANKENSTEIN. The first few issues were a retelling of Mary Shelley's masterpiece. The book was then retitled to THE FRANKENSTEIN MONSTER. This large creature was intelligent and had a clear speaking voice. In issues # 8 and 9 Frankie battled it out with Dracula. He eventually won by dragging the fight into the early morning light and then nailed Dracula with a stake to the chest. The timeline was 1898 and possibly into the early part of the 1900s.

By issue #12 the monster grew tired of having torches thrown in his face so he went searching to find some peace and quiet. While walking, his weight caused an icy ledge to give way and he was refrozen in the chilling waters. Eventually, a ship found the block of ice in 1974. After being sold to a freak show, Frankie awoke when the tent was set ablaze. He was now in modern times.

Unfortunately, he suffered throat damage and did not speak until he met Dr. Veronica Frankenstein who performed the voice saving surgery. The title was canceled with issue #18 just as Baroness Victoria von Frankenstein walked into his life. The last two parts of that storyline were played out in, of all books IRON MAN . As far as we know, Frankenstein's Monster still roams the Marvel Universe.

The Burning Touch



Dr. Ted Sallis was working on a super-soldier formula for the government called

"Project Gladiator" deep in the Everglades. The team was soon betrayed by a woman named Ellen. Sallis escaped his captors and drove off while injecting himself with the only vial of the prototype drug. His vehicle crashed into the swamp causing a reaction that turned him into the Man-Thing. Coincidentally, a few weeks later DC Comics launched a similar story introducing the veggie-man we know as Swamp Thing.

Since he was mute, Man-Thing relied on the interactions of supporting characters to drive the story. The early tales had him avenging a crime or saving someone while later stories revolved around a fantasy theme. As each malefactor would confront Man-Thing, their fear and guilt would cause his touch to burn. Some were scarred for life; most ended up a slimy pile of goo.

The last issue of the series (#22) had an interesting twist. Steve Gerber, the book's main writer, was seen composing a letter to editor Len Wein. He made it seem like he was merely an observer to the life of Man-Thing and a wizard named Dakimh. In the late '70s a second series ran for eleven issues. Nowadays, whenever a Marvel hero travels near the Everglades, they're sure to meet up with Man-Thing.

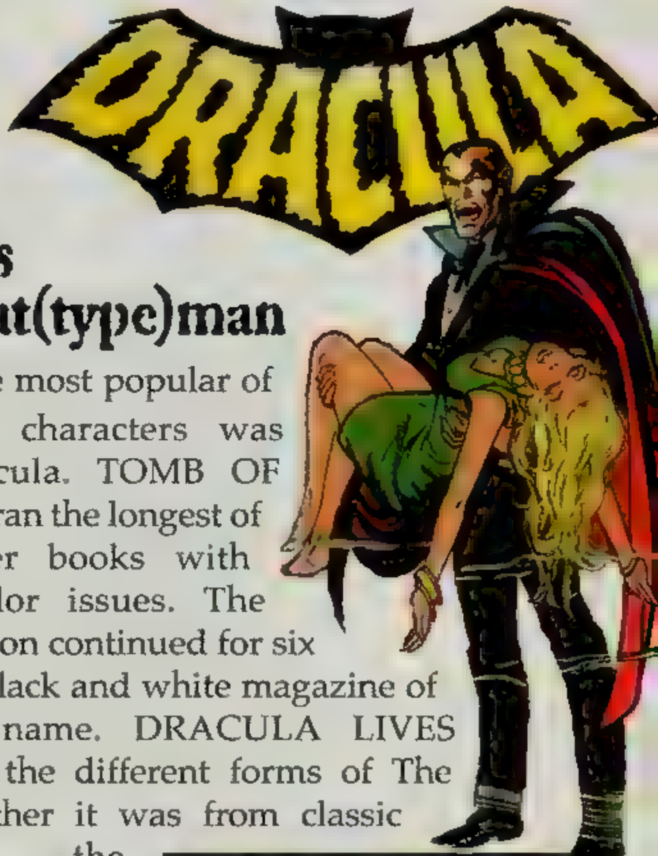
Full Moon Fever

On his eighteenth birthday Jack Russell was given a gift he couldn't return...even if he had a receipt. It turns out that Jack's father, a lord in Transylvania, was a werewolf and a practicing warlock. Upon reaching that age Jack inherited the curse. While in the "wolf state" Jack had moderate control of his thoughts. Later on he managed to speak clearly and at times seemed to change at will.

The spells mastered by his father were compiled in a book called Darkhold. Many of the people Jack met wanted this book. He had a small cast of friends helping him throughout his adventures. Lissa, Jack's younger sister, did not inherit the curse. A writer named Buck Cowan was a handy sidekick.

Jack's love interest was Topaz, a girl with ESP powers.

Probably the most pivotal storyline of the series was a two parter that involved TOMB OF DRACULA #18 and WEREWOLF BY NIGHT #15. It was here we learned of the origin to the curse inflicted on the Russell family. An ancestor of Jack's was attacked by a female werewolf who he rescued after entering Dracula's castle and killing him with a stake. Jack's clothing budget rivaled that of Bruce Banner's. He must have bought shirts by the dozen and had an endless supply of green pants.



Marvel's Own Bat(type)man

By far the most popular of the horror characters was Count Dracula. TOMB OF DRACULA ran the longest of the monster books with seventy color issues. The story was soon continued for six issues in a black and white magazine of the same name. DRACULA LIVES highlighted the different forms of The Count whether it was from classic literature, the comics, television, or the movies.

The other main characters were a team of vampire hunters. Frank Drake was a direct descendent of Dracula's. He was assisted by Rachel van Helsing, a crossbow wielding blonde and her beefy friend, Taj, provided the muscle. Quincy Harker was an older gentleman who, with the help of his daughter, Edith, rigged his wheelchair with all sorts of weapons. Harold H. Harold provided the comic relief. The most recognizable, for today's younger fans at least, was Blade the Vampire Slayer. This unlikely bunch proved to be a real pain in the neck (full pun intended) for the King of Vampires.

Dracula's immediate family included a wife, son, and a daughter, Lilith, who along with Blade is active in the current Marvel continuity. In 1991 the creative team of Marv Wolfman and Gene Colan returned with a four issue TOMB OF DRACULA limited series that is required reading for all horror fans.

—Dean Davis

Coming up in Part III:
THE MASTERS OF THE MACABRE

TIME SLIP
BLACK PANTHER

Welcome to the Marvel Universe that would have been if today's hottest creators had been with Stan Lee on the eve of the birth of Marvel Comics. Think of this as the world that might have been. Think of it as the world that might still be coming.

Tommy Lee Edwards, who is building a legion of fans from his penciling and inking on such titles as Batman, his co-created GEMINI BLOOD and WOLVERINE '97 has brought his inspired artwork to the Prince of Wakanda, the legendary Black Panther.

The origin of the Black Panther is not the origin of one man, nor of one generation, but of a bloodline of Kings, the Princes of the African nation of Wakanda.

No tribesman can deny the existence of the Panther Cult, even though there are many in the world who would. For the Panther Cult protects a source of untold power said to have fallen from the stars.

Wakandans to this day never doubt the thing that fell from the sky and burrowed a large furrow in the land, leaving a mound in its wake. They tell of the mound that cooled, and of the early tribesman who began to mine its hidden metal— which is now called Vibranium, a strange substance that vibrates to the touch.

The children of Wakanda are warned not to get too close to the mound to this day. There were stories of demons from that period those many years ago, legends of men who turned into evil spirits and attacked friends and neighbors. Bashenga was the first Black Panther; wise and fearless, he closed the mound and formed a cult that would guard it against all intruders. And each of his descendants has lived and died for that very cause. But that was before E-Mail, faxing, and the Internet made a worldwide web of information available to the billions that make Earth their home.

T'Challa, this generation's Black Panther, on the eve of another major world energy crisis, is more challenged to protect his home than ever before. For those that come looking for Vibranium are turned into demons even before they reach Wakanda. The demon each is possessed by is greed. And friends are turned against neighbors every day for this power.

But in the world of TIME SLIP, the world where Tommy Lee Edwards designed the BLACK PANTHER, there isn't a scientist in the world who is aware of the existence of anything called Vibranium.

For the Wakandans have always been a people of truth and foresight. Bashenga knew of man's greed. He knew there would be others who would want this rare find, and made it so the Wakandans were sworn to secrecy. Swore they would never speak of the thing from the heavens. There would be no stories to be handed down from generation to generation. No ballads of mounds or vibrating metal. The Cult of the Black Panther, while still serving to protect the mound from intruders, became not unlike the great spirit cats of their nation, creating the illusion of magic about themselves, drawing all eyes away from the mound. The cult denied their humanity for the sake of all others, and lived as the sacred cat from whom they took their name. As Kings, they served their people best as beasts.

There would be no Fantastic Four for this generation's Black Panther. No membership in the Avengers. Indeed, there would be no Klaw the Conqueror. For nothing has changed in the Wakandan world. Were intruders to wander too close to the sacred mound of the great cats, they would be found dead, a warning that there is a place man was not meant to walk. Whether their deaths were the result of the Black Panther cult, or of those intruders' own demons, no one would dare say.

And what of the nation of Wakanda, a nation now without the money and recognition of the Western and civilized world?

COMICS WITH NO PICTURES

IF YOU THINK YOUR FAVORITE COMICBOOK HEROES ONLY SHOW UP IN FOUR COLOR, MOVIES, OR VIDEOGAMES, THEN YOU'RE MISSING MORE THAN YOU CAN POSSIBLY IMAGINE

by Robert J. Spodaro

The comicbook shipment hasn't yet arrived, there are no new videogames worth buying, and your favorite hero hasn't made a movie in years; what's a comicbook fan to do? Well, if you're looking for some recreational reading, an interesting adventure for that book report or even something to keep you occupied between adventures, then perhaps you'd be interested in a book. That's right, a book. You know, one of those non–visual versions of printed matter. But we're not just talking about any kind of book, how about one that stars your favorite Marvel superhero or villain?

Well, you're in luck. Since 1994, Byron Preiss Multimedia has been translating the adventures of Spider–Man, the X–Men, Iron Man, the Hulk, and several other Marvel characters from their native four–color format into all–prose, paperback and hard–bound editions. Currently, Preiss offers two categories of books, Young Adult (10–13) and Adult (13+). According to Howard Zimmerman, and Keith DeCandido (who respectively edit the twin lines), these two divisions deliver the same type of thrilling action/adventure stories that fans of the comics are used to, only the books don't offer sequential art.

Which is not to say that there is no art in the books as the jackets are paintings from some of the most well–known artists in the field (including Julie Bell, the Brothers Hildebrandt, Mike Zeck, Luis Royo, Matt Wagner and others), while interior illustrations have been by Ron Lim, Terry Austin, James W. Fry, Rick Leonardi, Neil Vokes, and more.

WHO PUT THE "YOUNG" IN "YOUNG ADULT"?

Howard Zimmerman isn't very happy. Part of the reason he feels somewhat ignored is that the -the Young Adult line he edits - is apparently perceived as somehow less than the Adult line of novels. A situation which simply isn't the case. "It's a perception problem, really," Zimmerman stated. "The Young Adult market is generally considered to be 10 – 13 year olds. The problem is that many of these kids are ready for adult material, and thus aren't psychologically prepared to read a book that is clearly labeled as being for 'Young Adults'."

Zimmerman indicated that, in the past, this market was referred to as the Juvenile market, but that term has fallen by the wayside in recent years, to be replaced by the more nebulous "YA" term. "The YA section of bookstores are the least–traveled sections of the stores; younger kids are too young for the titles, and the slightly older kids feel that they are too old." Hence these books tend to get overlooked, and Zimmerman feels that that's a downright shame, especially where the Byron Preiss Marvel titles are concerned.

Especially because, according to Zimmerman, the only real difference between a Preiss Marvel YA and Adult novel is merely the level of violence and the vocabulary. "Essentially, we are writing the same kinds of stories, we just have YA on our covers." He went on to point out that while the Adult novels are generally written at a level slightly above the average Marvel comic, the YA books are essentially even with the type of stories usually found in your standard Marvel comic. This is also evident by the fact that many of the YA authors also contribute to Preiss's adult line as well.

Apparently, fans of the Preiss novels have noticed this, and the Marvel YA titles tend to sell double what the average Nancy Drew or Tom Swift novels sell. "We don't talk down to our readers," Zimmerman said. "Our action flows much more quickly as well." He pointed out that the basic differences between the comics and the YA novels is that the writers of the novels (and hence the readers), can get more into the heads of the various heroes. "We don't have the characters get into protracted battles, like they tend to do in comics."

The YA books tend to follow one of two paths: either they are *Super–Thriller* books, or they are *You Are...* titles. The *Super–Thriller* books are essentially standard super hero titles told as straight–up action/adventures stories, while the *You Are...* stories are along the lines of the "Choose Your Own Adventure" series where the reader is offered a choice to turn to one of two different pages at the conclusion of each chapter.

He feels that since the novels are less of a visual medium, there has to be more to each story. In this fashion he has directed his writers to make the stories more like a puzzle that has to be solved by the hero thinking his or her way through it, rather than simply punching out the villain. "We tend to have more plot and less hitting in the YA novels. I ask my writers to give me more intriguing plotlines where the hero (and the reader) can anticipate the villain's moves."

"Our books are fast–paced, action/adventures, that are plotted just like the adult novels," Zimmerman indicated. "To me, the most important thing a writer must bring to the table is the ability to tell a good yarn." To this end, he tends to hire fiction writers who love comicbooks, or to find a comicbook writer who has experience writing prose. He did point out that there are some very excellent comicbook writers who just don't seem to have a handle on writing the longer form of prose fiction. "They are two separate media, and just because you can write one doesn't mean you can write the other."

In the past, Zimmerman has culled his writers from a vast pool of talent, " including Marvel comic book authors. He has also pulled from Science Fiction authors, YA authors, as well as horror writers (these writers have done well handling characters like Morbius and the Lizard). "My

ultimate goal is to find a YA writer who loves comics, and has a working knowledge of the Marvel characters, but I can't always get that lucky. I'm quite pleased with the writers we have attracted."

Another thing that Zimmerman looks for in potetial writers, is that they have a solid background knowledge of the characters. "It isn't necessary that they know everything about a particular character, or are right up-to-date with what is going on in a character's comic, as we can supply them with some of those details." While the Preiss novels maintain an overall continuity with the comics (as well as an internal consistency amongst themselves), it doesn't necessarily mean that comic book events need to be referred to in the novels.

THE MARVEL HEROES GO "ADULT"

Keith DeCandido—who edits the adult Preiss Marvel Novels—generally agrees with his YA counterpart. He attempts to either locate comicbook writers who understand how to write prose fiction, or he looks for fiction writers who have a deep-seated love for the comicbook medium. "What I often do is attempt to pair off a comicbook writer with a novelist, and thus I wind up with the best of both worlds," DeCandido said. I also use the anthologies as a breeding ground for my novelists. It is a good way to test out new writers." He went on to note that author Will Murray was one such find.

He cited two such anthologies that profiled Spider-Man, *The Untold Tales of Spider-Man*, and *the Ultimate Spider-Man*. The first related stories from throughout Spidey's history, while the latter contained stories that were more up-to-date. Another anthology, *The Ultimate Super Villain's* was different as it told stories from the villain's perspective.

Here again, though, DeCandido indicated that the novels, while they maintained general Marvel continuity, weren't married to every nuance of the comics. For instance, Wolverine still has his Adamantium claws in the novels, Ben Reilly was nowhere to be found, Reed, Sue, Johnny, and Ben remained the FF (in spite of the many recent shake-ups in that title), and Iron Man stayed in his adult form (and didn't revert to a teenager as he did in the comics recently).

THROUGH A MIRROR DARKLY

According to both DeCandido and Zimmerman, they fully expect the twin lines to prosper and grow, and while neither expects either line to replace the comics anytime in the near (or distant), future, they feel that the twin lines do hold their own with the comics and make for excellent companions to the four-color world of the Marvel comic-books. Numerous volumes from both lines are planned for the remainder of the '97 year (see sidebar), with the lion's share of new books going to the adult line.

Both the adult and the YA novels and anthologies can be found in most regular bookstores, as well as in full-service comicbook specialty shops, as well as many mass-market outlets. There are currently over 30 Marvel-related novels and/or anthologies that have been published by Byron Preiss, with more on the way. Most of these books are still in print (Hard-bound books are reprinted a year later in paperback), and available through the normal outlets.

Freelance writer Robert J. Sodaro would have thought of something funny to put here, but his brain locked up about three hours ago.

26

The Following Titles are Due From Byron Preiss During the Remainder of 1997:

May:
X-MEN: Mutant Empire Book 3: SIEGE; Christopher Golden

June:
GENERATION X; Scott Lobdell & Elliot S. Maggin
ANTASTIC FOUR: REDEMPTION OF THE SILVER SURFER; Michael Jan Friedman (Hardcover)
YOU ARE SPIDER-MAN VS. THE INCREDIBLE HULK; Richie Chevat

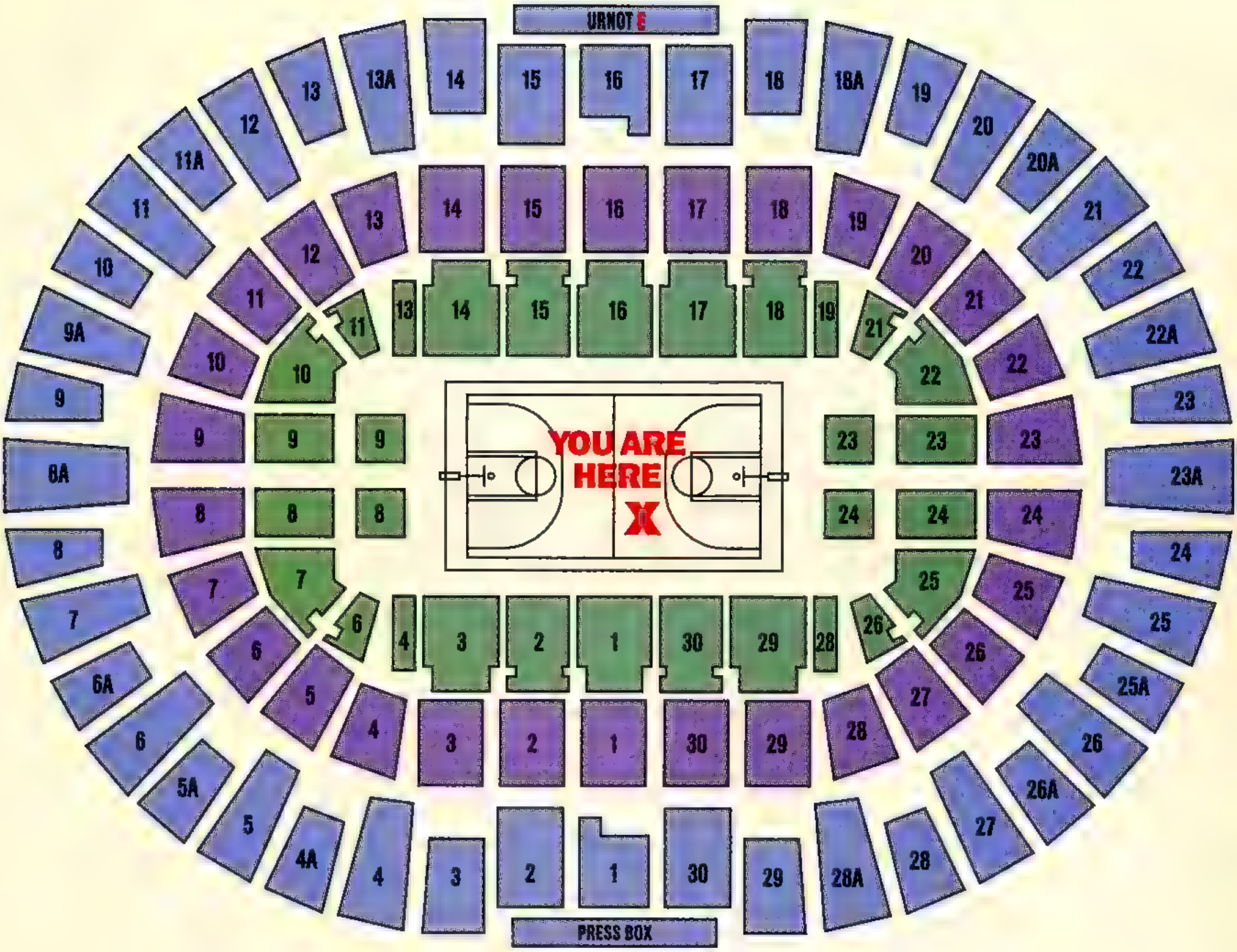
July:
THE INCREDIBLE HULK: ABOMINATIONS; Jason Henderson

August:
SPIDER-MAN: THE OCTOPUS AGENDA; Diane Duane (reprint)

September:
X-MEN: SMOKE AND MIRRORS; eluki bes shahar
SPIDER-MAN SUPER THRILLER: WARRIOR'S REVENGE; Neil Barrett Jr.

October:
X-MEN: EMPIRE'S END; Diane Duane
THE ULTIMATE SILVER SURFER; Stan Lee, editor (reprint)

November:
DER-MAN & FANTASTIC FOUR: (Doom's Day Book 3) WRECKAGE; Eric Fein & Pierce Askegren
UNTOLD TALE OF SPIDER-MAN; Stan Lee & Kurt Busiek, editors (trade paperback)



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PlayStation

MARVEL'S SILLIEST MOMENTS

Live from NEW YORK, IT'S SATURDAY NiGHT!

AND GUESS WHO'S IN THE AUDIENCE!

Last month, we talked about the Avengers appearing on Late Night with David Letterman. This time around, we're covering another previous excursion into the land of late-night TV. Come with us now back to that magical year, 1978, as Spider-Man joined forces with the Not-Ready-For-Prime-Time Players for an episode of "Saturday Night Live" in the pages of MARVEL TEAM-UP #74!

The story began with the cast of SNL (including Gilda Radner, Jane Curtin, and Bill Murray) hanging out in John Belushi's dressing room, as Belushi opened a package which had been mistakenly delivered to him. (The package was actually intended for one J.B. Lu-Shi, an importer /exporter who worked in the same building!) The box contained a ring, which Belushi put on and found he could not remove. Little did Belushi know this ring would cause him more trouble than a swarm of Killer Bees!

Sitting in the audience for that night's performance of "Saturday Night Live" were Peter Parker and his then-

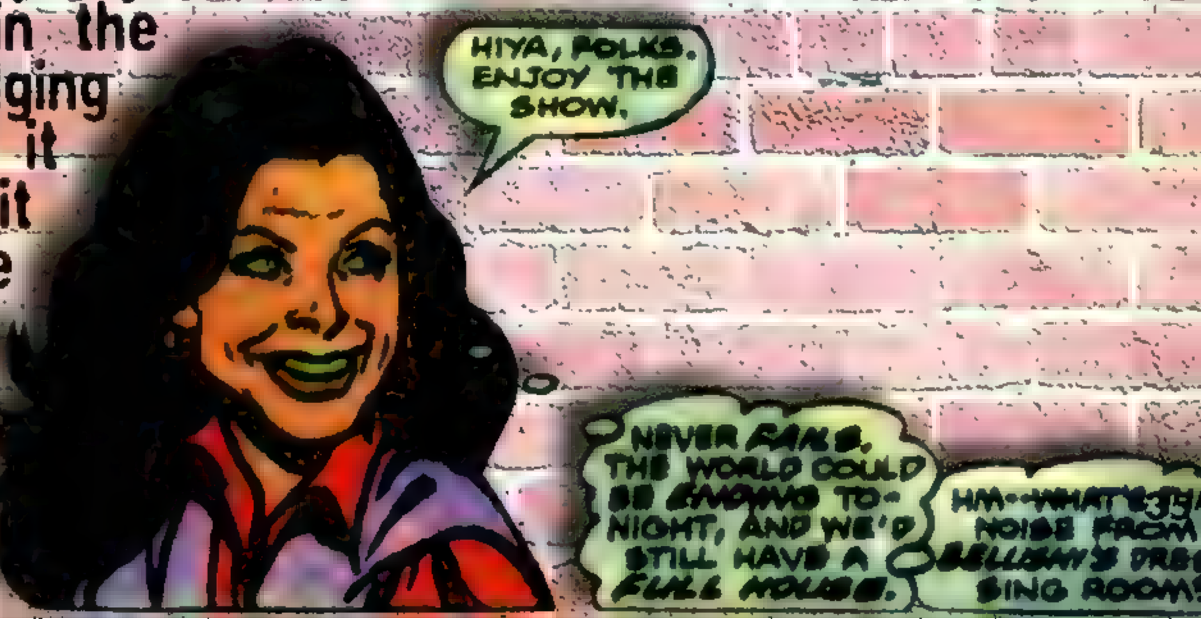
girlfriend Mary Jane! The host of that night's show was none other than Stan "The Man" Lee! And the musical guest was Rick Jones! A gang of thugs led by the Silver Samurai came looking for the ring and took over the TV studio, though the show went on as scheduled!

The bad guys began grabbing the actors one by one, searching them for the ring. Suspecting something was amiss, Petey changed to Spidey and met some of the cast members face-to-face. Dan Aykroyd suggested to Spidey that he and the other actors pose as super heroes to help stop the thugs. As Dan put it, "Our best bet is to hit them with the UNEXPECTED–so many ZANY things happening at once, they won't know which end is up!"

This sounded like a good idea to Spidey, so the next thing you knew, Garrett Morris was posing as the Mighty Thor, and Loraine Newman was disguised as Ms. Marvel! (Strangely, the actors didn't think to call upon the Coneheads for help!) While all this action was taking place, Stan "The Man" Lee did his best as host to make sure the show ran smoothly!

Before you could say "Cheeseburger, Cheeseburger, Cheeseburger," Belushi wound up in a climactic swordfight with the Silver Samurai! Fortunately, Spidey arrived in time to rescue the beleaguered Blues Brother! Down but not yet out, the Silver Samurai grabbed the ring off Belushi's hand and used it to get away–it turns out it was a teleportation ring!

So ended Spidey's historic teaming with the Not-Ready-For-Prime-Time Players. Although teaming up with the cast of SNL may have seemed an unusual choice, actually, it made a lot of sense. You see, Spidey had a live-action TV series in the seventies, and, judging by how quickly it was cancelled, it would seem he wasn't ready for prime-time either!



Not to be impolite, but your opinion means squat. See, this is Rally Cross. You're driving off-road now. Racing up to 3 competitors on our quad split screen. In one of 20 vehicles equipped with 4-wheel independent suspension. On up to 6 torturous backward- and forward-running tracks. Where jungle mud doesn't just look like jungle mud, it acts like it. Where Arctic ice is slicker than a non-stick frying pan. And where half-pipe embankments are steep enough to roll you on your back like some pathetic, helpless dung beetle. So you can forget about turn signals, seat belts and proper lane changes. Because when the guy in front of you spins 180 degrees, looking to do a tap dance on your radiator, common courtesy takes a back seat to a little something called survival.

PlayStation

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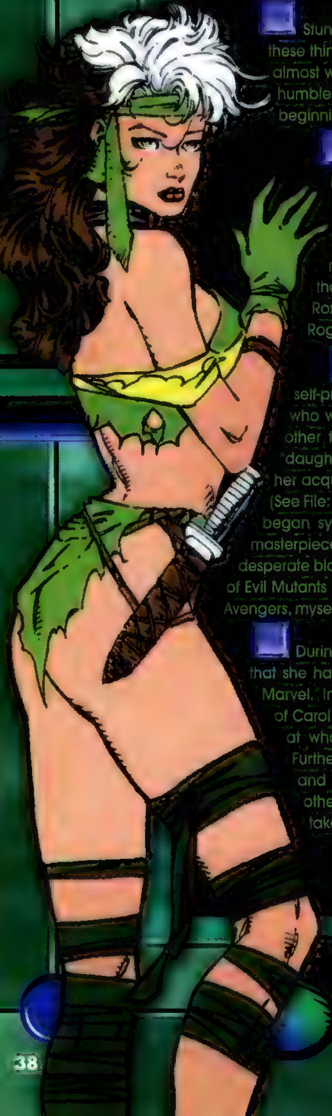


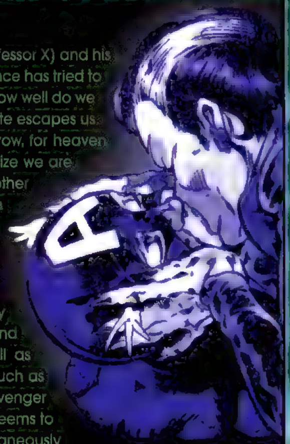
"O! What a rogue and peasant slave am I." — Shakespeare: Hamlet

Stunning beauty, raw power, a sweet southern belle, and a fierce femme fatale. All these things and more combine into the living paradox we know only as Rogue. There is almost with her an aura of duplicity. One can only assume this stems from her less than humble beginnings, but I get ahead of myself. Perhaps I should simply start... at the beginning.

From what has been gathered, Rogue's powers manifested themselves upon puberty as do those of most mutants. However, Rogue's unique ability to transfer the powers, abilities, and memories of nearly any being through physical contact could not have chosen a more awkward moment than her famous "first kiss." The results were devastating. A young lad by the name of Cody would never recover from the shocking ignition of her powers and Rogue would have to spend the rest of her life knowing that she was to blame. A sad twist indeed on this young Romeo and Juliet was that a portion of his consciousness will always reside inside of Rogue herself.

Finding herself without a home... shunned by her natural family, this self-proclaimed Mississippi swamprat soon took refuge in the arms of a fellow mutant who would raise her as her own. Unfortunately or perhaps fortunately, this was none other than the infamous Mystique (See File: Mystique). Mystique's first use of her "daughter's talents" was also the first time I happened to have the "pleasure" of making her acquaintance. With one fell swoop, Rogue took out the former Avenger, Ms. Marvel (See File: Carol Danvers/Ms. Marvel/Binary) and using her intimate knowledge of the team began systematically dismantling my then comrades in arms: The Avengers. With a masterpiece of strategy she absorbed the powers of Captain America and Thor all in a desperate bid to free her mother's team, the Brotherhood of Evil Mutants (See File: Brotherhood of Evil Mutants II) from Ryker's Island prison. This plan was narrowly thwarted by the remaining Avengers, myself included, and Rogue and Mystique quickly made their departure.

During the course of this plan, however, a startling revolution occurred as Rogue found that she had accidentally made a permanent transfer of the psyche and powers of Ms. Marvel. In a fit of shock and dismay, Rogue even attempted to murder the helpless body of Carol Danvers by throwing her off the Golden Gate bridge. Perhaps this was in horror at what she had done, but whatever the motivation, it has yet to be explained. Furthermore, Rogue's mind has since become a mesh between that of Carol Danvers and her own to such an extent that one can only guess where one begins and the other ends. There have even been times when the Carol Danvers side of her has taken dominance of their shared body.



Eventually seeking out Charles Xavier (See File: Professor X) and his X-Men, Rogue joined the mutant band of heroes and ever since has tried to atone for her past misdeeds. But one must ever wonder just how well do we know this mystery in our midst. Even her real name to this date escapes us. Let us hope she will forever remain on the straight and narrow, for heaven help us all if she should stray yet again. And when you realize we are dealing with someone who could potentially take on yet another psyche... perhaps one more powerful and dangerous than any yet encountered, we may be dealing with a time-bomb.

Notes:

Rogue's sole mutant ability is the capacity with any flesh-to-flesh contact to absorb the skills, talents, memories and even powers of most beings. Certain alien races as well as super-humans have proven to be unaffected by this ability such as Magus (See File: Warlock/Magus) and my own pal, the late Avenger Simon Williams (See File: Wonder Man). Furthermore, there seems to be no upper limit to the number of powers she can simultaneously possess. On several occasions she has used her ability to become an amalgam of the X-Men. The only foreseeable drawback has been that every mind absorbed is intact, wreaking havoc with her mental state. As a side-benefit it has also been observed that psionic attacks seem to be hampered greatly by the presence of more than one mind.

Through her absorption of Ms. Marvel's abilities, Rogue has also garnered quite a few paranormal powers. The first and most often seen is her super-human strength. While not as strong as, say, Colossus, Rogue has been able to lift/press around 65 tons. Impressive indeed when added to her high degree of invulnerability. Then there is her ability to soar through the air with super-sonic speeds that would enable her to pace most jet fighters. And then there is her little known power. Only on the rarest of occasions have we seen it demonstrated, yet I know full well she is in possession of it. That which I refer to is the former Ms. Marvel's "Seventh Sense." This precognitive power is perhaps an ace-in-the-hole that Rogue has yet to explore.

ENTER DELETE ESC

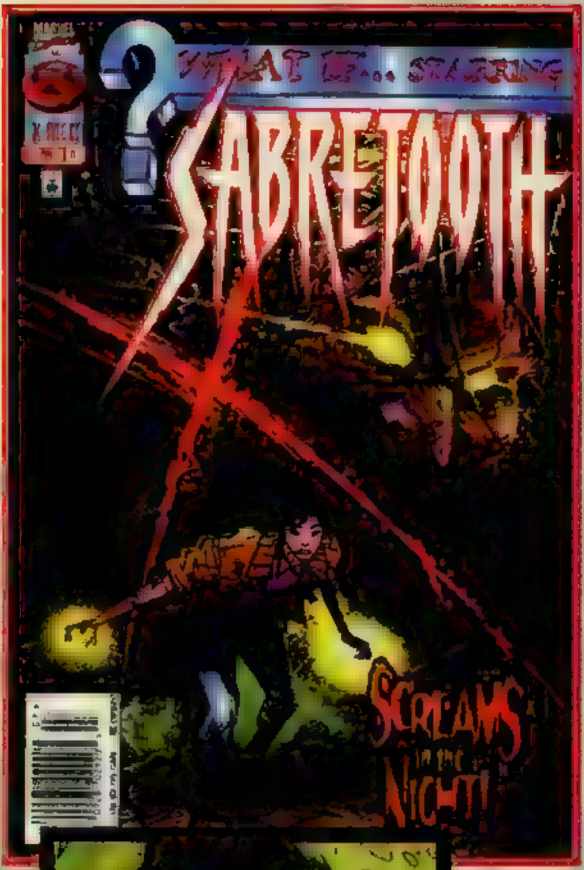
UP AND COMING

INTERVIEW WITH FRANK TERAN

Hi. I'm assistant editor Jason White. Welcome to this month's installment of "Up and Coming." This issue we plan to bring you a deep, thought-provoking interview with Frank Teran, a rising star here at Marvel. *YEAH RIGHT!* Okay, okay, Tim! I asked a bunch of questions and he answered them. I tried to make sense of the whole thing and now I think I need therapy. Are you happy now, Tim? *Now that's more like it!* Where's my medication?

JW: Okay, Frank, let's start with the basics. Where were you born and do you have any siblings?
FT: I was born in Jersey. Elizabeth, New Jersey, and I have an older sister, Donna.
JW: What made you decide that you wanted to draw comics?
FT: I guess I've always drawn stuff that was of the comic genre. Now, I don't mean stylewise; it's the sequential aspect that I like. I really enjoy storyboards and anything that has to do with telling a story visually.
JW: Did you always plan on being an artist?
FT: Oh, yeah. I always tell this story so you'll have to forgive me. It was during my kindergarten graduation, and they asked the tired question of "What do you want to be when you get older?" Most of the kids said the usual answers, policeman, pilot, a fireman, whatever. I walked up and said I wanted to be a cartoonist and the whole place erupted in laughter.
JW: Man, that must have been great for your ego.
FT: Yeah, just great. Now I always have that day playing in my mind whenever someone is complimenting me or criticizing my work. Over and over something in the back of my mind says that all comic book artists are degenerates! Or maybe I read that somewhere? Or was it when. . .
JW: Uh, yeah. So were your parents supportive of you? After all, they were probably laughing at you too.
FT: Thanks, I never really thought of that! But no, mister smart guy, my parents have always been really supportive of me. In fact my dad is my biggest fan. Usually if there is anyone I really try to please, it's my dad. As long as he likes it, everybody else can hate it.
JW: Now we know you didn't start as an comic artist. What kind of jobs did you hold down before you made it into the comic business?
FT: Man, I had a ton of crazy jobs. I unloaded and loaded books in a warehouse. Then there was the job making grave covers. I also used to work at CVS as a stock boy. I also did some design work for T-shirts, way back when. You name it and I've probably done it.
JW: Did you have any formal training before you started in comics?
FT: Yes, I graduated from the Kubert School. It was a great experience. I can honestly say that I liked everyone I went to school with. You know, I never knew what the Kubert School was until some kid who read comics told me about it. I sent in samples of my work and was accepted. It took three years to graduate and I feel I learned a lot.
JW: What was your first gig for Marvel?
FT: It was PUNISHER, "No Rules." It was a two-book

limitedseries within a series.
JW: How did you get the job?
FT: I came to Marvel on a class trip with the Joe Kubert School. I wasn't planning on coming in that day because I felt my art wasn't good enough to show around. But I went anyway. That's when I met editor Don Daley. He looked at my samples and took a chance on me and now here I am.
JW: What did you do after the Punisher book? It was a while before you did another job for Marvel.
FT: Yeah, it was a while. I worked on the JAGUAR GOD for Verotik for about a year. Then Marcus McLaurin called me and asked if I wanted to do a WHAT IF?! starring Sabretooth.
JW: Let's talk about that. A lot of people compare your stuff to Texeira. Do you think that's accurate? Did he influence your artwork?
FT: I've seen Texeira's stuff and I think it's great, but I never tried to emulate his style. I was never really a big fan of the mainstream comics. I read stuff like VAULT OF HORROR and TALES FROM THE CRYPT. I always liked a messy style.
JW: Any artists in particular?
FT: Old illustrators like Gustave Dore, Gustave Klimt, N.C. Wyeth, Todd Shulek
JW: How did you develop your style?
FT: Well, I'll use anything to pencil and ink. I cut things out and paste them on the art boards. I use pretty much whatever I can get my hands on that will work. I'm not just a standard pen and ink guy. I definitely don't do things by the book. I just hope it doesn't come off as a hodgepodge of garbage; hopefully it has some type of excitement.
JW: Is there anything else that helps to make your artwork so intense and realistic?
FT: Yes, I like to listen to really intense music while I'm working. It runs the spectrum but I usually play a lot of ethnic music. Turkish music, or some type of tribal music.



Something with a lot of drums! I'm a huge fan of mechanized music. I really like mechanized chaos! It really gets the hands movin'! But usually it's specific to the scene I'm working on.
JW: So each book has its own album?
FT: There are some pages that when I look at them, I can still remember the music I was listening to. I guess I'm always trying to capture kinetic energy, the essence of motion. I want people to see more than just a picture on a page. I really want them to get into it. Like if the scene takes place in a jungle, I put on what I think is some cool South American music. I feel I can capture the flavor of the piece better.
JW: Speaking of jungles, you just came off the KA-ZAR one-shot; did you like working with Chuck Dixon and Christie Scheele?
FT: It was fun. I always like working with Christie. She's a really good colorist.
JW: Would you consider her your favorite colorist?
FT: Yeah. She's colored everything I've done for Marvel. She did such a great job on my Punisher art so I usually see if I can get her to color whatever book I'm working on.
JW: What's your next project for Marvel?
FT: Whenever I get it (laughter), I will be working on the Sabretooth Bookshelf. It's going to be 48 pages of pure mayhem.
JW: Most artists work in a studio with a bunch of other people so they don't get lonely. How about you?
FT: No, I have a one room apartment so I work in my bedroom. Which can be kind of a drag sometimes. I mean, you try to relax, maybe lie down and then you look at your

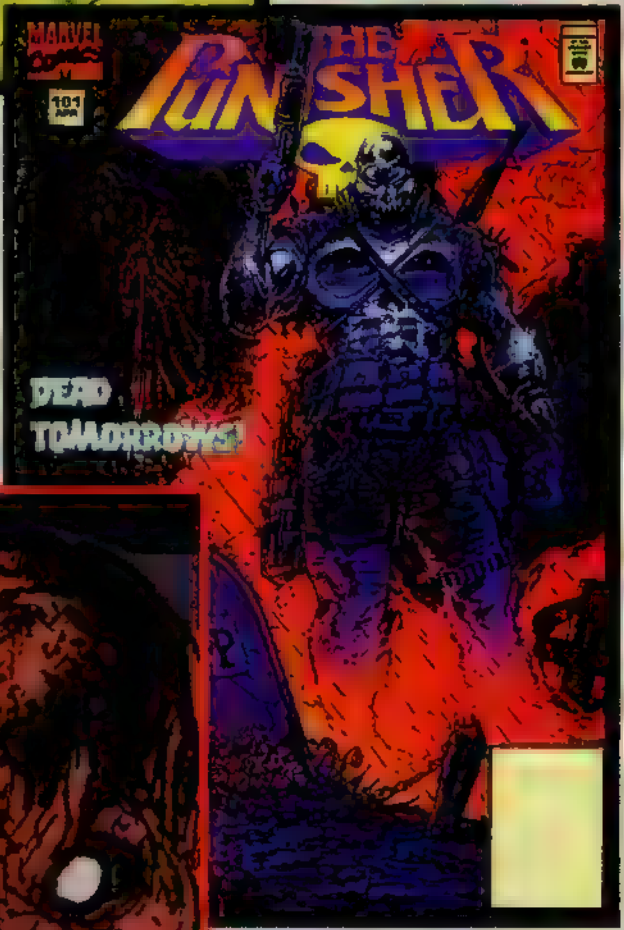
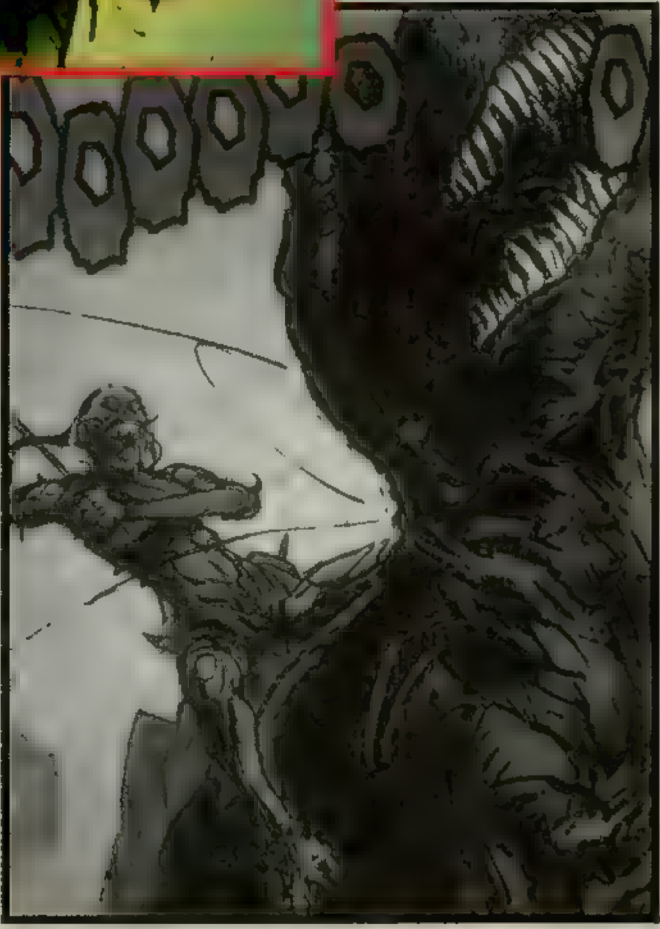


table and see work that still has to be done. It's always there, in your face.
JW: A little self-torture, huh?
FT: Yeah, it is a bit of self-torture. But I like to suffer for my art. (laughter)
JW: What was the biggest "nightmare" job that you've had so far?
FT: I'm glad you asked that! (laughter) I guess it would be working with people I just don't like. I mean, it's people that just want pages out of me and don't really care about how I'm doing or if I'm having a good time with the project.
JW: I understand you worked with Tim Tuohy back when he was Don's assistant. I heard he was a bit of a madman. Is that true?
FT: Yes, he was quite wacky and still is to this day. When I first started he didn't like my art work. I've already approached him about that and let's just say that now he's come to like it. (cracking knuckles) I guess I won one person over at least. That's a good thing, right?
JW: Definitely! So what do you do in your free time, when you have it?
FT: I like to go to the movies usually. Mostly horror type movies. I just rented the worst movie I've ever seen. I mean it was excruciating to watch. Now I'm a big Christopher Walken fan but the *Prophecy* was bar none, the worst movie I have ever watched.
JW: Ouch. Now let's start with the "real" questions. Since you're a guy and a freelancer, do you cook anything other than mac and cheese?
FT: Now that's a great question. Being part Cuban I like to eat a lot of beans. I just open up a can and chow down! My family usually donates food to me or they invite me over for dinner.
JW: So are you the typical swinging single freelancer we all hear rumors about?

The cover that changed Tim's mind



FT: No, no, I have a girlfriend. Cheryl and I have been together for three and a half, almost four years.
JW: So, just to start a fight, when are you going to get married?
FT: Uh, eventually. That's with a big "E", by the way. Seriously though, everybody asks me that. At every family gathering we get that question. The best thing is to smile and nod, then quickly change the subject.
JW: Just one last question, Frank. I hear tales that you own a Playstation. Just how many deadlines have you blown, huh?
FT: None.
JW: I want the truth, Frank! JUST HOW MANY!
FT: Uh. Well. Ummm. No comment! You set me up, man! You set me up! I'm not just a walking art page! I'm more than pencil lead and ink, I'm a man! We freelancers just want to be treated like human beings!
JW: Don't we all, Frank. Don't we all.
Tim: I can't believe I let you print this!
JW: Neither can I! So when do I get paid? Tim? TIM?
Tim: Silly assistant.

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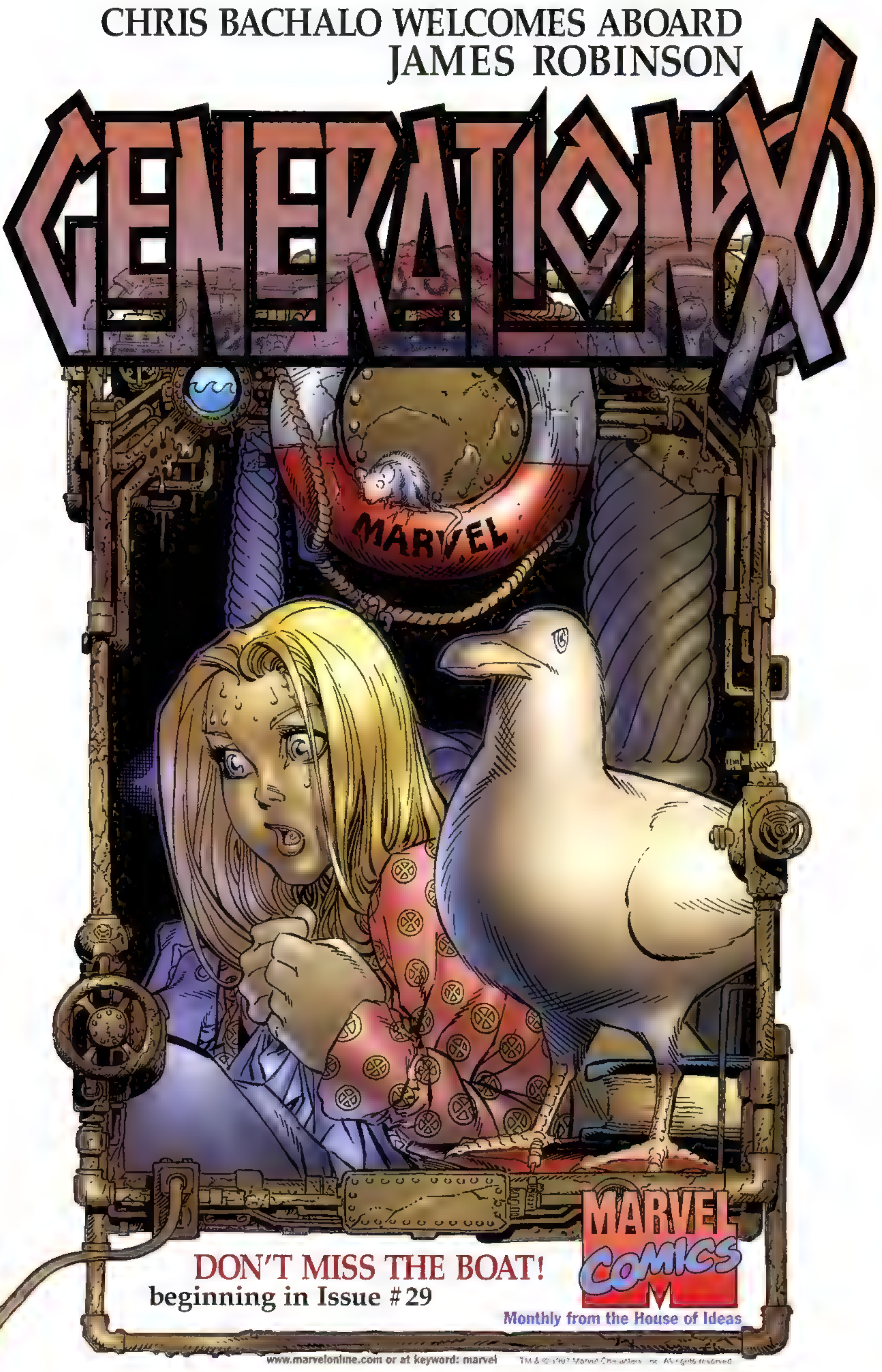

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MARVEL CHRONICLES #14 1972

A NEW GENERATION ARRIVES

Some people who grew up reading the Marvel Comics of the 1960s are of the opinion that the 1970s was a barren time creatively for Marvel. On the other hand, many of you may have noticed that the current generation of Marvel editors and writers seem bent on reviving as many 1970s creations as possible, from the Micronauts to Howard the Duck.

There is a good degree of truth in the position of each side in this debate. It was and remains difficult for anyone to match the heights achieved on Marvel's classic series by Stan Lee, Jack Kirby, and the other top creators of the 1960s. During the 1970s a number of Marvel's leading titles did indeed fall into a creative slump. Some of them featured perfectly decent stories, but ones which fell short of being either memorable or innovative.

But nevertheless the first half of the 1970s marked the second great creative ferment of "the Marvel Age of Comics," often most visible in the company's second and third tier titles. This was for two reasons.

One was that Marvel's commercial success, a change in its distribution arrangements, and alterations in the Comics Code made it possible for Marvel greatly to expand the number of titles it published and to move into new story genres, notably horror.

The other reason was that the 1970s witnessed a phenomenon unseen in the previous history of comic books. In the past writers and artists often worked on comic books as a necessary alternative to earn a living while they were trying to get work in what were then better paying and more respectable fields, like drawing newspaper comic strips or writing pulp novels. But the comics of the Silver Age of the 1960s, especially Marvel's, inspired a generation of comics fans who grew up reading them to want to write and draw comic books professionally. Roy Thomas, Archie Goodwin, and Jim Steranko, who created many of the memorable Marvel stories of the 1960s, were the point men for this new wave of creators; they, however, had begun as fans of the comics of the Golden Age of the 1940s and the classic EC comics of the 1950s. On succeeding Stan Lee as Marvel editor in chief, Roy Thomas brought in numerous new young comics professionals whose imaginations had been fired by the Marvel revolution.

One of these was writer Steve Englehart, who not only succeeded Thomas on THE AVENGERS in 1972, but also took over CAPTAIN AMERICA AND THE FALCON with issue #153. Thomas came up with an idea for Englehart's first storyline that very much reflected Roy's own interests as a comics aficionado.

Interestingly, the Silver Age began at both Marvel and DC with a repudiation of past Golden Age continuity. In the story that introduced Barry Allen, the Silver Age Flash, at DC, the Golden Age Flash was referred to as merely a fictional character in comics Barry read. Similarly, when Johnny Storm became the Human Torch in FANTASTIC FOUR #1, there was no mention in the story that there had ever been an earlier Human Torch in Marvel's fictional reality. Very soon thereafter, though, Marvel began referring back to its past heritage, reintroducing the Sub-Mariner in FF #4. But when Lee and Kirby brought back Captain America in AVENGERS #4, they established that he had gone into suspended animation near the end of World War II, thereby discarding from continuity all the CAPTAIN AMERICA stories published over the following decade!

As time passed both DC and Marvel would seek to integrate more of the Golden Age stories into the Silver Age continuity. Barry Allen eventually met the Golden Age Flash. Roy Thomas had Steve Englehart reincorporate the CAPTAIN AMERICA stories of the 1950s into the Marvel timeline.

Englehart and artist Sal Buscema introduced an evil version of Captain America and his partner Bucky who turned out to be the Cap and Bucky of the 1950s. This Cap had rediscovered the "super-soldier formula" and given it to himself and the new Bucky, who fought Communist agents on behalf of the United States. But, not having been exposed to the necessary "vita-rays," they were driven insane by the formula and became ruthlessly fanatical, hunting down even innocents as Communist traitors. Eventually the government placed them in suspended animation, until a disgruntled government man released them decades later.

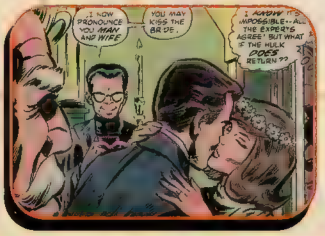
In pitting the idealistic original Cap against his Red-hunting imitator, Englehart was also making a political statement. The Marvel Comics of the 1960s reflected the Cold War between the United States and the Soviet Union. But it was now the early 1970s, when much of the baby boomer generation was rebelling against their elders' politics and demanding an end to the Vietnam war. It seemed appropriate to the times that Captain America, by fighting and defeating the fanatical 1950s Cap, was also distancing himself from the excesses of Cold War opposition to Communism.

IRON MAN was in severe decline during this period. Need I say more than that 1972 was the year that introduced the mysterious Black Lama, who would eventually be revealed to be an otherdimensional double of President Gerald Ford? But here too, the change in the political landscape was in evidence. Iron Man faced a new nemesis, Firebrand, a costumed terrorist who represented the excesses of the other extreme, the radical left of the early 1970s.

Over in THE INCREDIBLE HULK, the green-skinned monster was finally captured and put on trial in a story that drew explicit parallels with the then-infamous trial of the Chicago Seven, a group of leftists. Like one of them, Bobby Seale, the Hulk was held bound and gagged in the court-room.

This was also the year that Betty Ross, tiring of her seemingly doomed relationship with Bruce Banner, instead married one of his and the Hulk's most implacable nemeses, Major Glenn Talbot, in issue #158.

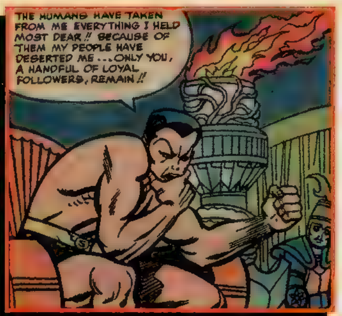
For the most part, though, little that was memorable happened in either IRON MAN or HULK in 1972. They were caught in the malaise that affected many series that year. Even Stan Lee seemed to have lost his way in his brief and final return to scripting the FANTASTIC FOUR, bringing Galactus to Earth yet again. Yet having the world-devourer tear up the roller coaster at Coney Island in issue 122 seemed quite a comedown from the grandeur of Galactus's previous appearances.



Late that year Roy Thomas moved over from the second-level team book, THE AVENGERS, to the flagship team title, FANTASTIC FOUR, and again gave new twists to longstanding continuity. In the early 1960s, before they completely understood they were creating a united fictional cosmos, Lee and Kirby had created three different subterranean civilizations and tyrannical rulers for each. Stan had already pitted two of the tyrants, the Mole Man and Tyrannus, against each other in HULK, and now Roy brought the third, Queen Kala of the Netherworld from TALES OF SUSPENSE, into their endless war in FF #127-128.

In the following issue Roy filled the missing slot in the villainous Frightful Four, long since vacated by Medusa, with a new character, Thundra, the first Marvel female character to

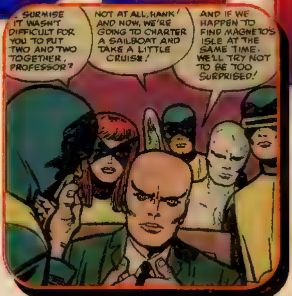
MARVEL 1972 #14 CHRONICLES



boast superhuman strength and a bodybuilder's physique as her principal assets. Keep in mind that before this Marvel's female characters tended to have less physical super-powers, like turning invisible or casting "hexes." Times were indeed changing.

Further proof of growing feminist sentiment is the renaming of DAREDEVIL as DAREDEVIL AND THE BLACK WIDOW with issue #92. The Widow and Daredevil were now both lovers and crimefighting partners, and in the latter role acted more as equals than a similar earlier team, Henry Pym (alias Ant-Man and Giant-Man) and the Wasp had. Giant-Man and the Wasp as a team were imbalanced as to each member's level of power, and the Wasp seemed less serious about crime-fighting than Pym did. Hence, the DD-Widow team represented something new. (There was, by the way, a short-lived attempt to revive the ANT-MAN series in 1972 in IRON MAN and then in MARVEL FEATURE.)

Equally innovative was the fact that with issue #87 writer Gerry Conway moved DD and the Widow to San Francisco, making this the first Marvel series set in a major American city other than New York. It was a great idea, but not for Daredevil, whose roots, as Frank Miller would later demonstrate, lay in his boyhood in Manhattan's Hell's Kitchen. Other Marvel series in subsequent years, from CHAMPIONS to IRON MAN to AVENGERS WEST COAST, would follow Daredevil to California (as would various Marvel writers and artists, even including Stan Lee himself). But these experiments never work for long: either the series comes to an end, or, as in Daredevil's case, the character moves back East. The Marvel editorial offices remain in New York (and, even today, more Marvel writers and artists live in or near New York City than any other city), and it has always been essential to the Marvel Universe that its characters interact. No major Marvel super hero series can long resist the gravitational pull exerted by these two factors. Inevitably, the Marvel super heroes remain a New York phenomenon.



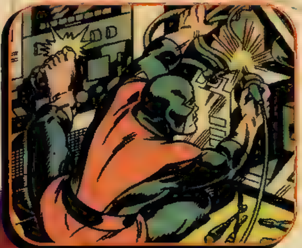
Conway increasingly moved DAREDEVIL in the direction of science fiction, which ultimately proved a dead end for the series. He was also the writer of THOR in 1972, which continued to feature the artwork of John Buscema. But 1972 was an undistinguished year for THOR, although Conway did introduce three mortals whom Odin arranged to have transformed into superhuman beings. They were the first of the "Young Gods," who would play a significant role years later in THOR's landmark 300th issue.

Over the past few years some prominent Marvel characters had been launched into books of their own, which quickly collapsed. Now Marvel tested the market again and relaunched CAPTAIN MARVEL with issue #22. Surprisingly, the first three new issues were drawn by Wayne Boring, the classic Superman artist of the late 40s and 1950s (and, incidentally, the uncle of future Marvel editor Ralph Macchio). With issue #23 a new writer came on board the series: Marv Wolfman, another of Marvel's leading writers of the 1970s.

Doctor Strange returned to the attack on two fronts. He had alreadyreappeared at the end of 1971 in MARVEL FEATURE #1 as the leader of a new, loosely organized "non-team," the Defenders, which also included the Hulk and Sub-Mariner. The Defenders spent two more issues in this try-out book before graduating to their own comic, written and drawn by the CAPTAIN AMERICA team of Steve Englehart and Sal Buscema. They re-introduced Barbara Norriss, a young cult member from the pages of HULK, who would take on a new identity the following year.

Other new series fell into one of three categories. First, there were the attempts, all short-lived, to reach out to a female audience with series starring women protagonists and done in part by female writers and artists. There was the super hero series, THE CLAWS OF THE CAT, whose heroine is today known as Tigra, by Linda Fite and Marie Severin. SHANNA THE SHE-DEVIL, like its inspiration, the comic book *Sheena, Queen of the Jungle*, featured a white woman who becomes a scantily-clad female version of Tarzan. Shanna would go on to marry Marvel's jungle hero Ka-Zar and today appears in his new series. (In 1972 Ka-Zar himself still held court in ASTONISHING TALES.) And then there was NIGHT NURSE, but the market for comics versions of soap opera-style material had by now virtually vanished.

With CONAN having proved a great success, Marvel licensed the comics rights to another great hero of the pulp magazines of the 1930s, Doc Savage, the Man of Bronze. With his nearly superhuman skills and fantastic adventures, Doc was clearly one of the forebears of the comic book super heroes; for example, his Empire State Building headquarters foreshadows the Fantastic Four's Baxter Building base. Doc now seems to come off as a period piece, however, and none of his comic book incarnations have proved particularly successful.



Most importantly, with the new revisions of the Comics Code permitting horror tales in the "classic" tradition, Marvel quickly began creating a whole family of horror comics. The flagship title, and the one that would run the longest, was TOMB OF DRACULA, which wove Bram Stoker's great character into Marvel-style tales of adventure. Gerry Conway and Gene Colan crafted the first issue, in which the aptly named Clifton Graves pulls the stake from Dracula's skeletal remains, restoring him to life. The vampire lord then encounters Graves' associate, Dracula's own descendant, the American Frank Drake. With issue three Archie Goodwin made major contributions to the series, setting it firmly in London and introducing Rachel Van Helsing, the descendant of Dracula's archenemy from the novel, Professor Van Helsing. Frank and Rachel would team up as vampire hunters, and their pursuit of Dracula would provide the narrative spine for this long-running series.

Meanwhile, the Man-Thing, introduced in SAVAGE TALES, took up residence in the Marvel series FEAR. Still another Marvel try-out book, MARVEL SPOTLIGHT, presented the debuts of two more new Marvel horror characters. First, in issue #2, came Jack Russell, who became the "Werewolf by Night," inspired by the 1950s B-movie "I Was a Teenage Werewolf." When the Werewolf won his own book later that year, he was succeeded in SPOTLIGHT by Johnny Blaze, the original Ghost Rider. Stunt motorcyclist Blaze made a deal with "the devil" (years later to be revealed as the Silver Surfer's foe Mephisto) to save the life of his foster father. But the price was that Blaze would now transform into a strange skeletal creature whose body seemed to be aflame. Created by writer Gary Friedrich, the Ghost Rider drew his visual appearance in part from Marvel's Golden Age hero the Blazing Skull. Both the initial WEREWOLF BY NIGHT and GHOST RIDER stories boasted artwork by the great Mike Ploog, a specialist in horror.

And, of course, most of you are wondering, "What about the X-Men?" Well, in AMAZING ADVENTURES #11 Henry McCoy, a. k. a. the Beast, left Xavier's school to take a research job at a think tank called the Brand Corporation. Rather foolishly, he imbibed a mutagenic formula he created, which changed him from a normal-looking person (apart from his big hands and feet) into an animal-like creature with fangs and pointed ears and covered with gray fur. By the end of 1972 his fur had changed in color to blue-black, and Hank McCoy had become the Beast we know today. Drawn by Tom Sutton and written first by Gerry Conway and then by Steve Englehart, the BEAST series in AMAZING ADVENTURES did not last long. But the Beast, in his new form, would graduate into membership in the Avengers in years to come.

Although the X-Men's own series had died, the transformation of the Beast marked the first successful step in revamping the X-Men for a new generation of readers. Within the next two years that process would culminate in the creation of the "new" X-MEN series that is still Marvel's best seller today.

—Peter Sanderson

AMALGAM COMICS
ONE NAME.
ONE UNIVERSE.
ONE MORE TIME.
THE EXCITING X-PATROL #1
They're All-New, All-Different, and All-Doomed if Niles Cable, Elasti-Girl, Ferro Man, the Beastling and Dial H.U.S.K. can't escape the Brood Pit!
SUPER SOLDIER: MAN OF WAR #1
Sgt. Rock and his Howling Commandoes continue to wage war against the AXIS powers. But will they survive Major Zemo and the War Wheel?
It's a battle before time on the living dinosaur island of Krakoa as Chemodam and Quasimodox return to put the Magnetic Men on the endangered species list.
MAGNETIC MEN FEATURING MAGNETO #1
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AMALGAM COMICS

ONE NAME. ONE UNIVERSE. ONE MORE TIME.

BAT-THING #1

Part bat. Part thing. The Bat-Thing is a winged nightmare, exacting a terrible revenge on those responsible for his... its origin!

SPIDER-BOY TEAM-UP #1

It was only a matter of time! The Arich-Kid meets those titanic teens of tomorrow—The Legion of Galactic Guardians of 2099!

The Hellfire League Of Injustice has just summoned Fin Fang Flame reigniting their war with the JLX!

JLX UNLEASHED #1

DON'T MISS THESE 9 SURE-FIRE CLASSICS ON SALE IN APRIL!

• GENERATION HEX • SUPER-SOLDIER: MAN OF WAR • IRON LANTERN • CHALLENGERS OF THE FANTASTIC • THORION OF THE NEW ASGODS • LOBO THE DUCK • MAGNETIC MEN FEATURING MAGNETO • THE DARK CLAW ADVENTURES • THE EXCITING X-PATROL •

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MARVEL STUFF

LICENSED PRODUCTS SPOTLIGHT

Coming in May from Applause!

THE INCREDIBLE HULK

THE INCREDIBLE HULK RESIN SCULPTURE

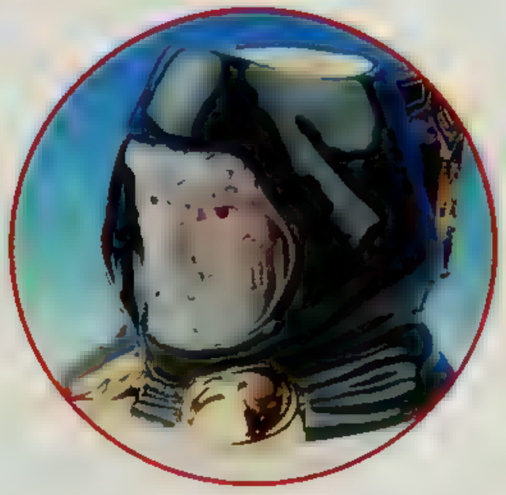
Weighing in at over nine pounds, this hand painted statue captures the moment of transformation from Bruce Banner into the rampaging Hulk! Over 10 inches tall, this hand numbered collectible is limited to only 1,500 pieces.

MARVEL SUPER HEROES RESIN MINIATURES

Measuring approximately 6 inches tall, each limited edition resin miniature presents classic confrontations in the Marvel Universe. Each statue, limited to only 10,000 pieces each, comes boxed with its own certificate of authenticity. Miniatures include Spider-Man vs. Venom and Wolverine vs. Sabretooth.

SPIDER-MAN COLLECTIBLE DIORAMA

Measuring approximately 8 inches tall, this collectible diorama depicts a classic confrontation between Spider-Man and Doctor Octopus. This extremely detailed item features a sculpted base environment and a pedestal base. Limited to only 10,000 pieces, each diorama comes boxed with its own certificate of authenticity.



MARVEL SUPER HEROES CERAMIC FIGURAL MUGS

These extremely detailed ceramic mugs will hold 14 oz. of hot or cold liquid (or approximately 30 pens on your desk).

FOR COMPLETE ORDERING INFORMATION, PLEASE SEE YOUR RETAILER

ON SALE JUNE 4

DAREDEVIL NO.366

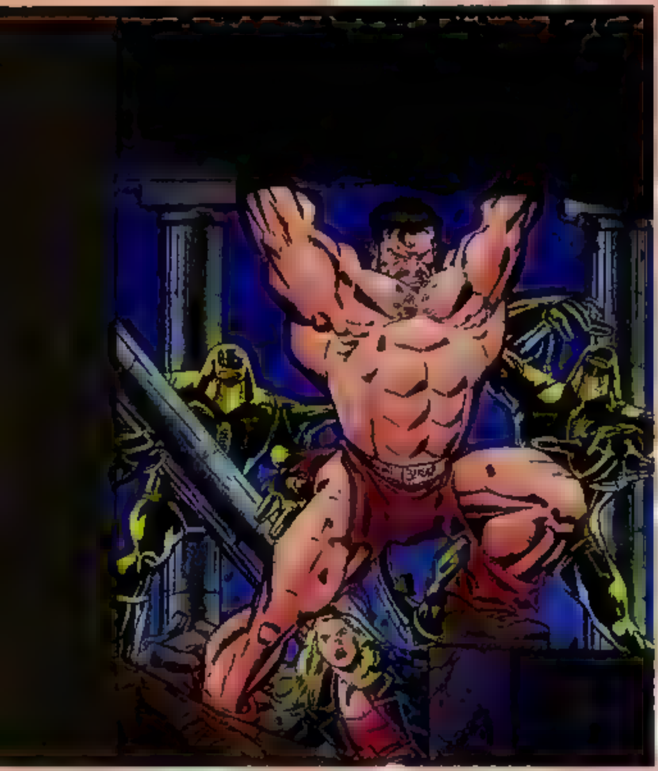
JOE KELLY/GENE COLAN

IT'S MAIN EVENT TIME AS DD FACES THE NEW AND IMPROVED GLADIATOR-THE ULTIMATE FIGHTER WITH BUZZ SAWS MOUNTED ON HIS WRISTS! BEST OF ALL, THIS NO-HOLDS-BARRED GRUDGE MATCH TAKES PLACE IN THE MIDDLE OF A STATE PRISON!

FANTASTIC FOUR NO.10

JIM LEE & BRANDON CHOI/BRETT BOOTH/TOM MCWEENEY

IT'S REST AND RELAXATION TIME FOR THE FF, UNTIL THEIR VACATION IS CUT SHORT BY THE REAPPEARANCE OF THE SILVER SURFER! MEANWHILE, TYRAX THE DESTROYER ARRIVES ON EARTH-CAN GALACTUS BE FAR BEHIND?!



HERCULES AND THE HEART OF CHAOS NO.1 (OF 3)

TOM DEFALCO/RON FRENZ/PAT OLLIFFE

CONCEPT: YOU CAN TAKE THE GOD OUT OF THE MAN, BUT YOU CAN'T TAKE THE MAN OUT OF THE GOD! HERCULES, THE FABLED HALF-MAN, HALF-GOD WARRIOR HAS BEEN STRIPPED OF HIS IMMORTAL POWERS. WITH THE AVENGERS PRESUMED DEAD, THE NOW-MORTAL ADVENTURER HAS BEGUN TO QUESTION HIS WAY OF LIFE AND HIS PLACE IN THE WORLD. BUT WHEN HIS ETERNAL NEMESIS, THE WAR-GOD ARES, BEGINS A PLAN TO RETURN THE WORLD TO THE DARK AGES, HERC IS DRAWN BACK INTO THE FREY, AND SOMEONE'S ABOUT TO RECIEVE THE GIFT!

CHARACTERS: IN THE COURSE OF THIS LEGENDARY JOURNEY, THE PRINCE OF POWER WILL SQUARE OFF AGAINST THE ALWAYS-ANGRY ARES AND HIS MORTAL AGENTS, THE WICKED WARHAWKS!

HERCULES: PRINCE OF POWER TRADE PAPERBACK

BOB LAYTON

COLLECTING BOTH FOUR-ISSUE HERCULES LIMITED SERIES BY WRITER/ARTIST BOB LAYTON! EXILED FROM OLYPUS, THE PRINCE OF POWER BLASTS OFF INTO DEEP SPACE AND FINDS ACTION, ADVENTURE, SKRULLS, AND THE MIGHTY GALACTUS IN THIS 192-PAGE COLLECTION.

KA-ZAR NO.4

MARK WAID/ANDY KUBERT/JESSE DELPERDANG

KA-ZAR, SHANNA AND ZABU INVADE THE CONCRETE JUNGLE, NEW YORK CITY! THE NEXT CHAPTER IN THE LIFE OF MARVEL'S JUNGLE LORD BEGINS AS THE WILDEST FAMILY OF THEM ALL TAKES A BITE OUT OF THE BIG APPLE! AND GUESS WHO'S NOT TOO HAPPY ABOUT THESE NEW TENANTS? NONE OTHER THAN PARNIVAL PLUNDER, KA-ZAR'S VERY OWN BROTHER!

THUNDERBOLTS '97

COVER BY MARK BAGLEY & VINCE RUSSELL

KURT BUSIEK/MARK BAGLEY, TOM GRUMMETT, CHRIS MARRINAN, GEORGE PÉREZ & RON RANDALL

THE SECRET ORIGIN OF THE THUNDERBOLTS, REVEALED FOR THE FIRST TIME! LEARN HOW THE MASTERS OF EVIL DEFIED INCARCERATION, MADNESS AND DEATH ITSELF TO BECOME MARVEL'S NEWEST AND MOST CONTROVERSIAL SUPER TEAM! THIS 48-PAGE SPECIAL FEATURES CHAPTERS SPOTLIGHTING INDIVIDUAL TEAM MEMBERS BY INDUSTRY GREATS INCLUDING KURT BUSIEK, MARK BAGLEY, GEORGE PEREZ, TOM GRUMMETT AND MORE!

UNCANNY ORIGINS NO.12 STARRING THE BLACK KNIGHT

GLENN HERDLING/MARC CAMPOS

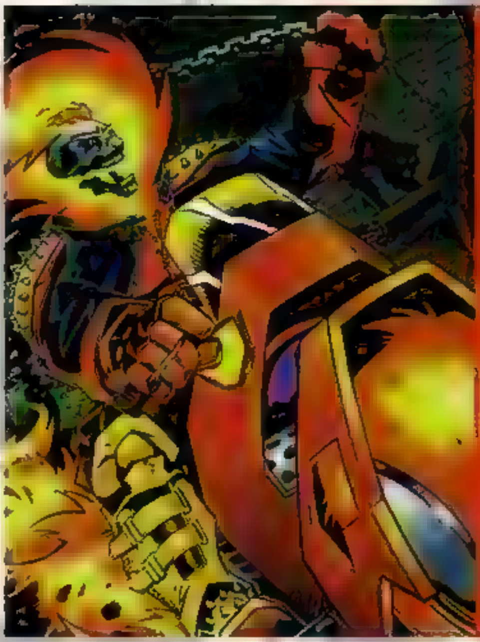
PUT DOWN THAT SWORD AND RELIVE THE ADVENTURES OF DANE WHITMAN, THE SWASHBUCKLING AVENGER KNOWN AS THE BLACK KNIGHT!

ON SALE JUNE 11

AVENGERS NO.9

JEPH LOEB & ROB LIEFELD/IAN CHURCHILL

THE VISION IS DEAD UNLESS ONE MAN CAN SAVE HIM! WILL SIMON WILLIAMS, A.K.A. WONDERMAN, SACRIFICE HIMSELF AGAIN?!



GHOST RIDER NO.87

IVAN VELEZ JR./KARL KERSCHL/AL MILGROM

HE THRIVES ON MISERY, LEADING THE DEPRESSED AND DOWNTRODDEN TO END THEIR OWN LIVES. HE'S WALLOW, AND HE'S THE STRANGEST FOE GHOST RIDER'S EVER FACED! AND THINGS AREN'T LOOKING TOO GOOD FOR DAN KETCH EITHER, AS THE INCREASINGLY BRUTAL GHOST RIDER BEGINS TO CARRY HIS QUEST FOR VENGEANCE TOO FAR LEADING DAN TO TAKE SOME EXTREME STEPS TO REIN HIM IN! FEATURING ART BY NEW PENCILER, KARL KERSCHL (DAILY BUGLE)!

IMPOSSIBLE MAN SUMMER FUN SPECIAL

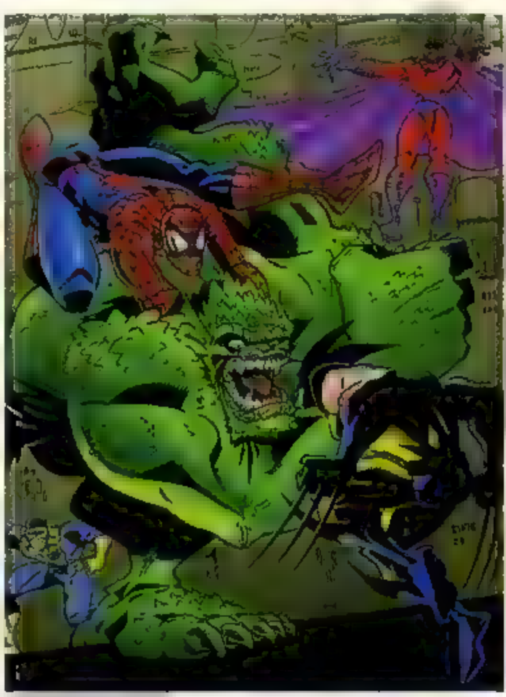
TOM PEYER/TBD/TBD

THE IMP WITH THE ATTITUDE POPS INTO HIS OWN ONE-SHOT! BORED STIFF WITH HIS OWN FOLKS, THE IMPOSSIBLE MAN DECIDES IT'S TIME TO TAKE A VACATION ON EARTH! AFTERALL, THAT'S WHERE HIS FRIENDS LIKE THE FANTASTIC FOUR LIVE, RIGHT? NOT AFTER ONSLAUGHT! WHAT'S A POOR POPPOPIAN TO DO? BECOME THE EARTH'S WACKIEST HERO, OF COURSE! IT'S 48 PAGES (WITH ADS) OF HIJINKS, HILARITY AND CAMEOS GALORE, ALL PENNED BY THAT "*WIZARD* TOP 10 WRITER" GUY, TOM PEYER!

JOURNEY INTO MYSTERY NO.511

TOM DEFALCO/ED BENES

AT LAST THE LOST GODS ARE REUNITED WITH ODIN! BUT ARE THEY TOO LATE TO STOP RED NORVELL FROM DESTROYING THE OTHER HIDDEN ASGARDIANS?! PLUS: THE STARTLING SECRET OF THOR'S HAMMER AND ODIN'S FULL PLAN TO AVOID RAGNAROK ARE REVEALED, FORCING LOKI TO CHOOSE BETWEEN BETRAYING HIS OWN STEP-FATHER OR SACRIFICING HIMSELF BY TAKING ON SETH!



MARVEL ADVENTURES NO.5

STARRING SPIDER-MAN & THE X-MEN

RALPH MACCHIO/BEN HERRERA/ARMANDO DURRUTHY

FEATURING THE STARS OF TWO OF YOUR FAVORITE ANIMATED SERIES! TRACKING DOWN MAGNETO AND VENOM LEADS THE MARVELOUS MUTANTS AND THE WONDROUS WALL-CRAWLER TO THE LABORATORY WORLD OF THE STRANGER! CAN EVEN THIS DREAM TEAM SURVIVE THE ASSAULT OF NOT ONLY THESE MENACES, BUT THE ENRAGED ABOMINATION AS WELL?!

ON SALE JUNE 18

HEROES FOR HIRE NO.2

JOHN OSTRANDER & KIM YALE/PASCUAL FERRY/ JAIME MENDOZA

IRON FIST LEADS HIS FLEDGLING NEW SUPER HERO STRIKE FORCE INTO ACTION AGAINST THE VILLAIN WHO KILLED THE ORIGINAL CAPTAIN MARVEL-NITRO THE EXPLODING MAN! PLUS: LUKE (CAGE) IS AMBUSHED BY AGENTS OF LAST ISSUE'S SHADOWY FOE, THE MYSTERY OF THE ALL-NEW WHITE TIGER CONTINUES AND THE BLACK KNIGHT RECEIVES A STRANGE GIFT THAT MAY DETERMINE HIS FATE!

HEROES FOR HIRE NO.2

VARIANT COVER BY PASCUAL FERRY & JAIME MENDOZA
MARVEL'S "2 FOR 2" PROGRAM RAGES ON! HERE'S A VARIANT COVER TO KEEP THE HEAT ON THIS NEW TITLE!

ON SALE JUNE 18

INCREDIBLE HULK NO.455
PETER DAVID/ADAM KUBERT/MARK FARMER

THE HULK VS. THE X-MEN 'NUFF SAID! O.K., HERE'S SOME MORE INFO: THE GREEN GOLIATH VISITS THE X-MANSION! NATURALLY, NEVER THE BEST HOUSE GUEST, THE HULK GETS INTO A BONE-BREAKING SLOBBERKNOCKER WITH THOSE MIGHTY MUTANTS! AND IF THAT'S NOT ENOUGH, APOCALYPSE HIMSELF APPROACHES THE JADE GIANT AND TRIES TO RECRUIT HIM INTO THE RANKS OF THE FOUR HORSEMEN!

IRON MAN NO.10
JIM LEE & SCOTT LOBDELL/RYAN BENJAMIN/SALEEM CRAWFORD

GUEST-STARRING THE HULK! WITH IRON MAN FREE FROM THE MANDARIN'S GRASP, THE ARMORED AVENGER MUST TEAM UP WITH HIS ANTITHESIS THE WALKING GAMMA BOMB MEN CALL THE HULK! NOW THE AT-ODDS COUPLE MUST FACE A THREAT MORE FEARSOM THAN EITHER OF THEM COULD EVER HAVE IMAGINED!

THUNDERBOLTS NO.5
KURT BUSIEK/MARK BAGLEY/VINCE RUSSELL

MARVEL'S WOLVES-IN-SHEEP'S-CLOTHING CONTINUE THEIR SUBVERSIVE PLOT, NOW HAMPERED BY THE PRESENCE OF JOLT WHO DOESN'T REALIZE HER NEW PARTNERS ARE REALLY THE MASTERS OF EVIL! BUT THE T-BOLTS HAVE BIGGER PROBLEMS, AS BARON STRUCKER AND HYDRA SEND THE GROWING MAN TO SQUASH THE TEAM ONCE AND FOR ALL! "WITH HIGH-PROFILE TALENTS LIKE BUSIEK AND BAGLEY, IT'S OBVIOUS THAT MARVEL IS COUNTING ON THUNDERBOLTS TO BE A MAJOR BOOK AND A SINGLE ISSUE MAKES IT EQUALLY OBVIOUS THAT BUSIEK AND BAGLEY HAVE DELIVERED EVERYTHING THAT MARVEL HOPED FOR, AND MORE." (COMIC SHOP NEWS)

ON SALE JUNE 25

CAPTAIN AMERICA NO.10
JEPH LOEB & ROB LIEFELD/STEPHEN PLATT

THE CONCLUSION TO CAP'S WWII ADVENTURE! IT'S THE SUPER SOLDIER, NICK FURY AND THE HOWLING COMMANDOS VS. A NAZI CONSPIRACY AND AN ALIEN LANDING! "WHILE MANY SO-CALLED CRITICS WERE QUICK TO PAN THESE (HEROES REBORN) BOOKS BEFORE THEY EVEN SHIPPED, THE FANS HAVE SPOKEN, AND THEY'RE A RESOUNDING SUCCESS." (COMBO)

CONAN NO.2 (OF 3)
ROLAND GREEN/CLAUDIO CASTELLINI

CONTINUING THE BRONZE BARBARIAN'S ALL-NEW LIMITED SERIES! TEAMED WITH A BOSSONIAN BABE, CONAN TAKES ON THE EVIL MINIONS OF A SINISTER SORCERER! CROM'S #1 SON RETURNS TO GLORY WITH THE EYE-POPPING ART OF CLAUDIO CASTELLINI (MARVEL VERSUS DC)!

DEADPOOL NO.7
JOE KELLY/AARON LOPRESTI

DEADPOOL AND HIS NEW GIRLFRIEND, TYPHOID MARY (DAREDEVIL'S EX), GO ON A ROMANTIC DATE TO THE HELLHOUSE! PLUS: IT'S T-RAY IN A BIG WAY IN A STORY LEADING INTO DAREDEVIL /DEADPOOL '97! "DEADPOOL IS BECOMING MUCH MORE THAN A SLEEPER; THIS MANIACAL MERC HAS ENOUGH FANS TO BEAT BATMAN, SUPERMAN AND A FEW SPIDERBOOKS." (WIZARD)

DEADPOOL: SINS OF THE PAST TRADE PAPERBACK

MARK WAID/IAN CHURCHILL, LEE WEEKS & KEN LASHLEY

DEADPOOL'S SECOND LIMITED SERIES IS COLLECTED FOR THE FIRST TIME IN THIS 96-PAGE VOLUME. IN AN ACTION-PACKED ADVENTURE PENNED BY **MARK WAID**, THE MAD MUTANT CALLED BLACK TOM CASSIDY SENDS THE WALKING WRECKING BALL KNOWN AS THE JUGGERNAUT AFTER THE MERC-WITH-A-MOUTH BECAUSE HE NEEDS A PART OF DEADPOOL'S BODY! PLUS: A MAN FROM THE PAST OF DEADPOOL AND BANSHEE IS OUT TO KILL OUR LOVABLE LUNATIC AT ANY COST AND X-FORCE'S SIRYN IS CAUGHT IN THE MIDDLE!

ELEKTRA NO.9

PETER MILLIGAN/MIKE DEODATO JR./DEODATO STUDIOS

WHEN ELEKTRA IS PAID TO KEEP THE POLICE'S STAR WITNESS FROM THE CLUTCHES OF A FEARSOME QUARTET KNOWN AS THE FOUR WINDS, SHE QUICKLY BEGINS TO WONDER IF THE JOB AND THE WITNESS IS WORTH THE MONEY!

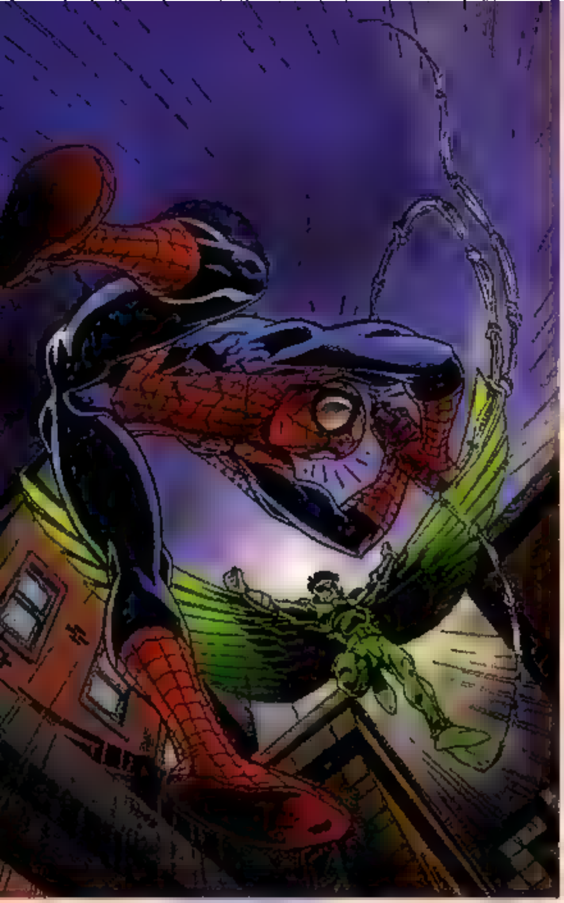
MARVEL VISION NO.21

GET THE INSIDE LOWDOWN ON THE RETURN OF THE HEROES! THIS 64-PAGE, FULL-COLOR COMIC-SIZED INFO-FEST IS PACKED WITH ARTICLES ON UPCOMING PROJECTS, INTERVIEWS WITH TOP CREATORS, NEAT FEATURES LIKE "TIME SLIP" AND FULL LISTINGS COVERING MARVEL PRODUCTS ON SALE THE MONTH OF SEPTEMBER.

SILVER SURFER NO.130

J.M. DEMATTEIS/CARY NORD/BOB WIACEK

TRAPPED IN THE PAST, THE SURFER ATTEMPTS TO RETURN TO THE PRESENT BY BREAKING THROUGH THE QUANTUM FIELD AND FAILS! THERE'S ONLY ONE THING TO DO: TRAVEL TO THE PLANET HE SACRIFICED ALL FOR HIS HOMEWORLD ZENN-LA! BUT WHAT HE DISCOVERS THERE MIGHT BE MORE SHOCKING THAN EVEN HIS ALIEN MIND COULD HAVE IMAGINED! FEATURING GUEST PENCILS BY **CARY** (DAREDEVIL) **NORD**!



ON SALE JUNE 4

THE SENSATIONAL SPIDER-MAN NO.18

TODD DEZAGO/JASON ARMSTRONG/RICHARD CASE

THE MORBIUS BITE SENDS SPIDEY SPINNING OFF INTO A LETHAL WORLD OF VERTIGO AS HE CONFRONTS THE *RE-AGED* VULTURE IN AN AERIAL BATTLE TO THE DEATH! PLUS: MEET PETER PARKER'S NEW NEIGHBORS!

ON SALE JUNE 11

THE AMAZING SPIDER-MAN NO.425

WRAPAROUND COVER BY STEVE SKROCE

TOM DEFALCO/STEVE SKROCE/BUD LAROSA

SPIDER-MAN'S FRIENDLY NEIGHBORHOOD FLAGSHIP TITLE CELEBRATES A MILESTONE ISSUE WITH A DOUBLE-SIZED EXTRAVAGANZA! THE REVAMPED ELEKTRO, NOW CHARGED UP TO A MAGNETO-LIKE POWER LEVEL-HAS NEW YORK AT HIS MERCY! AND IT LOOKS LIKE SPIDEY, EVEN WITH THE HELP OF X-MAN, IS HELPLESS AGAINST THIS FIENDISH FOE! CAN THE WONDROUS WALL CRAWLER COME BACK FROM HIS HUMILIATING DEFEAT IN AMAZING SPIDER-MAN #423 TO DEFEAT THIS NIGH UNBEATABLE VILLAIN?!

UNTOLD TALES OF SPIDER-MAN NO.23

KURT BUSIEK/PAT OLLIFFE/AL WILLIAMSON

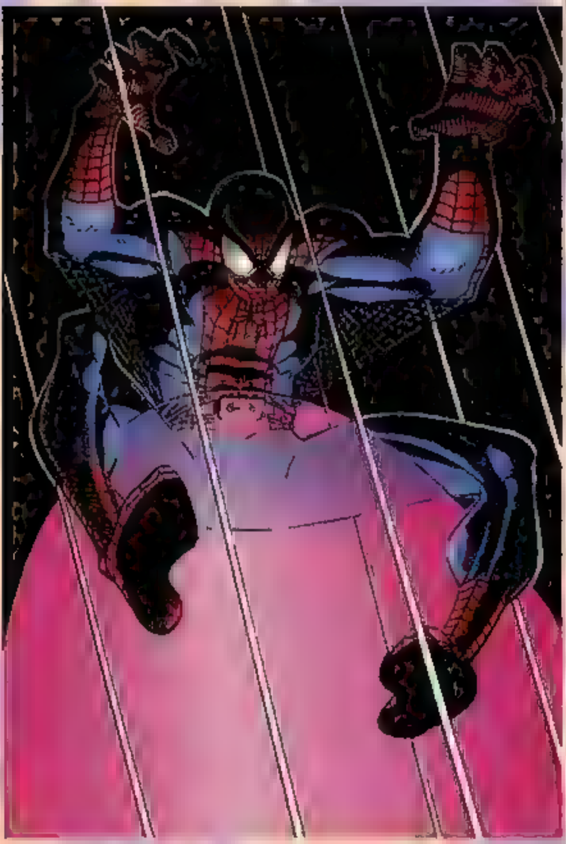
THE CRIME MASTER MAKES HIS MOVE TO UNITE THE MAFIA UNDER HIS CONTROL AND NOW SPIDEY'S UP TO EVIL IN HIS ARMPITS! AND WAITING IN THE WINGS, THE GREEN GOBLIN! "THIS IS SPIDER-MAN AT HIS BEST...KURT BUSIEK IS ON TARGET WITH THE CHARACTERIZATION...IF YOU'RE A SPIDER-MAN FAN, YOU WILL LOVE THIS COMIC." (WIZARD)

ON SALE JUNE 18

PETER PARKER, SPIDER-MAN NO.82

HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

FROM THE PAGES OF THE X-MEN STRIKE THE FRIENDS OF HUMANITY! GET AN INSIDE VIEW OF THE HATE-MONGERING ANTI-MUTANT MOVEMENT AS PAUL STACY BECOMES DEEPLY INVOLVED IN THE GROUP'S E.S.U. CHAPTER!



THE SENSATIONAL SPIDER-MAN IN THE SAVAGE LAND TRADE PAPERBACK

NEW COVER BY MIKE WIERINGO

TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

WITH ROXXON POISED TO FLOOD THE SAVAGE LAND FOR ITS PETROLEUM RESOURCES, SPIDER-MAN MUST TEAM WITH KA-ZAR, SHANNA AND ZABU TO SAVE THE WILD JUNGLE HABITAT! GUEST-STARRING THE HULK, STEGRON, S.H.I.E.L.D. AND...THE CHICKEN COW?! THIS 64-PAGE REPRINT BOOKSHELF COMIC, COLLECTING SENSATIONAL SPIDER-MAN #13-15, COLLECTS A GREAT STAND-ALONE STORY THAT SERVES AS A SWELL LEAD-IN TO BOTH SENSATIONAL SPIDER-MAN AND THE NEW ONGOING KA-ZAR SERIES.

WHAT IF? NO.99

STARRING THE BLACK CAT
LISA MARIE HAWKINS/ERIC BATTLE/STEVE MONCUSE

THE WHAT IF? SPOTLIGHT CROSSES THE PATH OF SPIDER-MAN'S FELINE FEMME FATALE! IN AN EFFORT TO CLEAR THE WEB-SLINGER'S PUBLIC IMAGE, FELICIA HARDY, A.K.A. THE BLACK CAT, ENDANGERS THE LIFE OF FLASH THOMPSON! NOW, THE ONLY WAY SHE CAN SAVE HIM IS BY UNMASKING SPIDER-MAN!

ON SALE JUNE 25

THE SPECTACULAR SPIDER-MAN NO.248

J.M. DEMATTEIS/LUKE ROSS/DAN GREEN

THE MYSTERY OF THE JACK-O-LANTERN'S CONNECTION TO THE JAMESON TERRIFYING DEEPENS! AND WHEN YOU DISCOVER WHO JACK-O'S SECRET BENEFACTOR IS, YOU'LL GASP IN DISBELIEF! IT'S A "REVELATION" YOU'LL NEVER FORGET!

SPIDER-MAN UNLIMITED NO.17

GLENN GREENBERG/JOE BENNETT/JOE PIMENTAL

A STUNNING SEQUEL TO "REVELATIONS"! GUESS WHO'S BACK? A MAJOR PLAYER WHO APPARENTLY PERISHED IN THE ACCLAIMED STORYLINE RETURNS IN HIS MOST FEARSOME GUISE YET! IT'S A 48-PAGE SHOCKER BY **GLENN GREENBERG** (THE OSBORN JOURNALS) AND **JOE BENNETT** (GENERARTION X #26)!

VENOM: LICENSE TO KILL NO.3 (OF 3)

LARRY HAMA/DEREC AUCOIN/RICK FABER

IT'S THE SYMBIOTIC SECRET AGENT, ALONE AGAINST THE HORDES OF DR. YES, WITH THE FATE OF THE WORLD HANGING IN THE BALANCE! IF HE FAILS, YES'S HYPER-EBOLA PLAGUE WILL DECIMATE MANKIND AND, MORE IMPORTANT TO EDDIE BROCK, THE THERMITE BOMB IMPLANTED IN VENOM WILL DETONATE!

ON SALE JUNE 4

CABLE NO.45
JAMES ROBINSON/RANDY GREEN
"ZERO TOLERANCE"
"NO ESCAPE" PART 1 OF 3! WITH BASTION IN CONTROL OF THE XAVIER ESTATE, THE ASKANI'SON LAYS SIEGE TO THE X-MANSION IN ORDER TO KEEP MUTANTKIND'S GREATEST ENEMY FORM LEARNING ALL ITS SECRETS! WITH THIS THREE-PART SAGA, NEW WRITER JAMES ROBINSON (STARMAN) LAYS THE SEEDS FOR HIS UPCOMING STORYLINES!

DAYDREAMERS NO.1 (OF 3)
J.M. DEMATTEIS/MARTIN EGELAND/HOWARD SHUM

CONCEPT: IN THE TRADITION OF LITTLE NEMO AND WHERE THE WILD THINGS ARE COMES AN ALL-NEW LIMITED SERIES OF WONDER AND FANTASY, DANGER AND ADVENTURE, MUTANTS AND DUCKS?! IN RECENT MONTHS, READERS HAVE SEEN AN ECLECTIC COLLECTION OF VISITORS GATHERING AT THE MASSACHUSSETS ACADEMY. WHEN WE LAST SAW THEM IN GENERATION X #25, THIS MOTLEY CREW ESCAPED CERTAIN DOOM BY GETTING ABSORBED INTO THE BODY OF MAN-THING, THE EMPATHETIC SWAMP CREATURE WHO ALSO HAPPENS TO BE THE GUARDIAN OF THE NEXUS OF ALL REALITIES! NOW, ALONG WITH THEIR MOSSY CHAPERONE, THESE EXTRAORDINARY ADVENTURERS FIND THEMSELVES ON A WONDROUS JOURNEY THROUGH DIMENSIONS, FINDING EXCITEMENT AND MYSTERIES GALORE WHILE LEARNING ABOUT THEMSELVES AND EACH OTHER.

CHARACTERS: FRANKLIN RICHARDS, SURVIVING SON OF REED AND SUE RICHARDS (AND POTENTIALLY THE WORLD'S MOST POWERFUL MUTANT), THE THOUGHT-PROJECTING MUTANT CHILD NAMED ARTIE, THE YOUNG MORLOCK POWER-DAMPENER CALLED LEECH, THE RIGELLIAN ALIEN CHILD KNOWN AS TANA NILE AND THE CYNICAL WATERFOWL TRAPPED IN A WORLD HE NEVER MADE, HOWARD THE DUCK!

CREATORS: WHETHER FANS KNOW J.M. DEMATTEIS FOR HIS WORK ON SPECTACULAR SPIDER-MAN OR FOR HIS MORE FANTASY-ORIENTED WRITING IN BOOKS LIKE MOONSHADOW, THEY SHOULD EQUALLY ENJOY THIS TOTALLY UNIQUE SERIES. ALSO, THIS TITLE MARKS THE FIRST MARVEL WORK FOR PENCILER MARTIN EGELAND, WHO'S BEEN WOWING READERS WITH HIS ART IN DC'S AQUAMAN.

THE UNCANNY X-MEN NO.346
SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND
"ZERO TOLERANCE"
GUEST-STARRING SPIDER-MAN! GAMBIT, BISHOP, BEAST, JEAN GREY, JOSEPH AND ROGUE ARE TRAPPED ON THE OTHERSIDE OF THE UNIVERSE, WHILE ALL HECK IS BREAKING LOOSE ON EARTH! WITH THE UNCANNY ONES LOST IN SPACE (AND THE GOLD TEAM CAPTURED BY BASTION) IT FALLS ON MARROW AND SPIDER-MAN TO PICK UP THE PIECES!

ON SALE JUNE 11

ALPHA FLIGHT NO.1
STEVEN T. SEAGLE/SCOTT CLARK

CONCEPT: *CANADA'S MIGHTIEST HEROES ARE BACK, BUT NOTHING'S THE SAME!* ESTABLISHING A NEW DIRECTION, A NEW TONE AND A NEW CAST, ALPHA FLIGHT RETURNS IN JUNE WITH AN ONGOING MONTHLY SERIES. THE STORY OPENS WITH THE KIDNAPPING OF FORMER ALPHA FLIGHT TEAMMATES, HEATHER HUDSON AND PUCK! THE MYSTERY DEEPENS WHEN THE DUO

DISCOVER THEY'VE BEEN NABBED BY DEPARTMENT H, THE TOP-SECRET GOVERNMENT AGENCY THAT FOUNDED THE TEAM IN THE FIRST PLACE. SHOCK FOLLOWS SHOCK WHEN HEATHER AND PUCK MEET THEIR NEW TEAMMATES, AND ALTERED VERSIONS OF FORMER FRIENDS! IT SEEMS A MORE MILITARISTIC DEPARTMENT H IS GUNNING TO BECOME A WORLD PLAYER ON THE SUPER-HUMAN FRONT, AND THEIR FIRST STEP IS FORMING A NEW STRIKE FORCE. BUT WHAT HAPPENS WHEN THE TEAM IS PUSHED PAST ALL ACCEPTABLE BEHAVIOR? HOW LONG WILL THEY STAY UNDER THE THUMB OF DEPARTMENT H, AND WHAT WILL HAPPEN IF, AND WHEN, THEY BREAK FREE? IN THE TRADITION OF X-MEN AND THUNDERBOLTS, ALPHA FLIGHT PRESENTS A DRAMATIC CHARACTER STUDY PLAYED OUT AGAINST GLOBAL CONFLICTS AND HARD HITTING HEROICS THAT TOUCH UPON THEMES IMPORTANT TO ALL PEOPLE.

CHARACTERS: MEET THE ALL-NEW ALPHA FLIGHT: HEATHER HUDSON, A.K.A. VINDICATOR, STRUGGLING WITH THE LOSS OF HER EX-HUSBAND, THE LOSS OF HER FIANCE AND THE NEWLY GAINED LEADERSHIP OF ALPHA FLIGHT. THE MONSTROUS SASQUATCH, WHO HOLDS A SECRET THAT WILL SHOCK THE TEAM. PUCK, THE DIMINUTIVE DYNAMO WHO SUFFERS FROM DWARFISM AND AN UNREQUITED CRUSH ON A TEAMMATE. JEFFRIES, ABLE TO MOLECULARLY TRANSFORM METALS, BUT UNABLE TO CHANGE HIS OWN FEELINGS OF SELF-DOUBT. MURMUR, (*NEW CHARACTER!*) WHO CAN CONTROL MEN WITH A MERE WHISPER. RADIUS (*NEW CHARACTER!*), WHOSE IMPENETRABLE FORCE FIELD KEEPS HIM FROM BEING TOUCHED PHYSICALLY OR EMOTIONALLY. FLEX (*NEW CHARACTER!*), THE SHY HALF-BROTHER OF RADIUS, WHO CAN TRANSFORM HIS BODY INTO ULTRA-THIN AND ULTRA-SHARP SHEETS OF ORGANIC METAL. GUARDIAN (*NEW CHARACTER?*), A MAN CALLING HIMSELF JAMES HUDSON, THE MAN EVERYONE SAW DIE, THE MAN WHO IS NOW, SOMEHOW, ONLY 19 YEARS OLD!

CREATORS: THE CHARACTER DRIVEN STORIES OF STEVEN T. SEAGLE, ACCLAIMED WRITER OF SANDMAN MYSTERY THEATRE, MESH WITH THE MODERN VISUALS OF SCOTT CLARK TO PRODUCE A COMPELLING AND ACTION-PACKED ADVENTURE.

GENERATION X NO.29

JAMES ROBINSON/CHRIS BACHALO

BACK IN SKIN'S OLD 'HOOD, THE KIDS ARE TRAPPED BETWEEN ANGELO'S FORMER GANG AND A SWARM OF PRIME SENTINELS! CONTINUING THE FOUR-ISSUE RUN AS GUEST-WRITER FOR **JAMES ROBINSON** (LEAVE IT TO CHANCE)!

X-FACTOR NO.136

HOWARD MACKIE/JEFF MATSUDA/ART THIBERT

THE COLLAR'S OFF AND SABRETOOTH IS UNLEASHED! THE MOMENT YOU'VE WAITED FOR IS HERE: THE SABRETOOTH YOU KNOW AND LOVE (TO HATE) IS BACK WHEN HE BREAKS FREE OF X-FACTOR'S CONTROL! WILL MYSTIQUE SIDE WITH CREED, OR WILL SHE JOIN X-FACTOR IN HUNTING DOWN HER FORMER LOVER?

ON SALE JUNE 18

PSYLOCKE & ANGEL: CRIMSON DAWN

NO.1 (OF 4)

BEN RAAB/SALVADOR LARROCA/ART THIBERT

CONCEPT: THE X-MEN'S LETHAL LOVERS IN THEIR OWN LIMITED SERIES, SPINNING OUT OF STORYLINES ESTABLISHED IN UNCANNY X-MEN #329-330 AND EXCALIBUR #107-110! THE TELEPATH KNOWN AS PSYLOCKE HAS FOUND HER OWN BODY TRANSFORMED BY THE MYSTERIOUS CRIMSON DAWN. LIKEWISE, THE HIGH-FLYING ANGEL IS ADJUSTING TO THE SHOCKING RETURN OF HIS WINGS! WITH THEIR RELATIONSHIP ON THE ROCKS, BETSY BRADDOCK AND WARREN WORTHINGTON III MUST FACE THREATS BOTH FROM WITHIN AND WITHOUT!

CHARACTERS: IF PROBLEMS WITH THEIR RELATIONSHIP AND THEIR OWN BODIES WEREN'T ENOUGH, PSYLOCKE AND ANGEL MUST NOW FACE A BRAND-NEW X-VILLAIN, THE FIEND KNOWN AS OBSIDEON!

CREATORS: BEN RAAB AND SALVADOR LARROCA HAVE GIVEN THE EUROPEAN X-MEN A JUMPSTART WITH THEIR RECENT TEAMING ON EXCALIBUR. NOW THEY UNITE ONCE AGAIN TO TELL A TALE OF TRIUMPH AND TRAGEDY.

EXCALIBUR NO.111

BEN RAAB/ROBERT TERANISHI/SCOTT KOBLISH

A NEW STORY ARC BEGINS HERE! SHADOWCAT'S ON HER OWN AS SHE TAKES ON AN OLD (AND SUPPOSADLY DEAD) FOE FROM THE KITTY PRYDE & WOLVERINE LIMITED SERIES! PLUS: THE RETURN OF RORY CAMBELL THE MAN WHO MIGHT BECOME AHAB!

X-MAN NO.29

TERRY KAVANAGH/ROGER CRUZ/BUD LAROSA

X-MAN IS BACK IN NEW YORK CITY, BUT HE SURE DOESN'T FEEL LIKE PARTYING! HIS BODY ROCKED BY HIS POWER STRUGGLE, NATE HAS TO SUCK IT UP, ESPECIALLY WHEN HE BEFRIENDS SOME FELLOW UNLIKELY TEENS. PLUS: MORE DEVELOPMENTS WITH MADELYNE PRYOR AND HER OMINOUS ADVENTURES WITH THE HELLFIRE CLUB'S INFAMOUS INNER CIRCLE!

X-MEN NO.66

SCOTT LOBDELL/CARLOS PACHECO/ART THIBERT

"ZERO TOLERANCE"

INTRODUCING A CHARACTER WHO COULD JOIN THE X-MEN! AS BASTION CONDUCTS HIS SHADOW WAR ON MUTANTS, INNOCENTS WHO HAD SOUGHT TO STAY CLEAR OF THE GENETIC CONFLICT SUCH AS TEH YOUNG MEDICAL INTERNIST NAMED CECILIA BROOME ARE CAUGHT IN THE CROSSFIRE! CAN ICEMAN KEEP HER OUT OF HARM'S WAY AND FIND HIS MISSING TEAM-MATES?

ON SALE JUNE 25

WOLVERINE NO.115

LARRY HAMA/LEINEL FRANCIS YU

"ZERO TOLERANCE"

AFTER THE EVENTS OF X-MEN #65, THE CHILDREN OF THE ATOM ARE FIRMLY IN THE GRIP OF BASTION! NOW IT'S UP TO WOLVERINE AND CYCLOPS TO FIND THE LOCATION OF PROFESSOR X THE MAN WHO CHANGED BOTH OF THEIR LIVES! *(NOTE: FROM JUNE THROUGH AUGUST, THE FIVE CORE MEMBER OF X-MEN (LOGAN, STORM, CANNONBALL, CYCLOPS AND JEAN GREY) WILL ONLY APPEAR IN WOLVERINE!)*

X-FORCE NO.68

JOHN FRANCIS MOORE/ADAM POLLINA/MARK MORALES

"ZERO TOLERANCE"

X-FORCE AND THE MUTANT LIBERATION FRONT CORNERED BACK-TO-BACK BY THE US MILITARY AND OPERATION: ZERO TOLERANCE! WITH DANI MOONSTAR'S DOUBLE-AGENT STATUS REVEALED, HER FATE HANGS IN THE BALANCE! (NOTE: THIS ISSUE LAYS THE GROUNDWORK FOR THE NEW TEAM ROSTER DEBUTING IN SEPTEMBER!)

ON SALE JUNE 4

STAR TREK®: VOYAGER™ NO.10
LAURIE SUTTON/JESUS REDONDO/SERGIO MELIA

RESISTANCE IS FUTILE: THE BORG ARE BACK! THE U.S.S. VOYAGER™ ENCOUNTERS A SPATIAL ANOMALY THAT RECREATS THE BATTLE OF WOLF 359! THE CREW MANAGES TO BRING ABOARD A GROUP OF SURVIVORS, BUT NOT WITHOUT DIRE CONSEQUENCES!

ON SALE JUNE 11

DINOSAURS: A CELEBRATION TRADE PAPERBACK
VARIOUS

THE BEASTS OF *THE LOST WORLD* LIVE AGAIN! PUBLISHED TO COINCIDE WITH THE RELEASE OF STEVEN SPIELBERG'S *THE LOST WORLD*,THIS 192-PAGE TRADE PAPERBACK BRINGS DINOSAURS ROARING TO LIFE! ORIGINALLY A FOUR-ISSUE LIMITED SERIES, DINOSAURS: A CELEBRATION ILLUMINATES THE SHADOWY WORLD OF THESE PREHISTORIC ANIMALS IN AN ACCESSIBLE, COMIC BOOK FORMAT. THIS COLLECTION OFFERS A "DINOSAUR" FAMILY TREE" AND DETAILED INFORMATION REGARDING THE CHARACTERISTICS, ANATOMY, LIFESTYLES AND GEOGRAPHIC DISTRIBUTION OF THE MOST FASCINATING ANIMALS EVER TO WALK THE EARTH! EACH DINOSAUR ORDER ALSO STARS IN EXCITING COMIC STRIP ADVENTURES, WHICH BRING EACH DINO TO LIFE, AS THEY BATTLE AND CAPTURE PREY! BEAUTIFULLY ILLUSTRATED, DINOSAURS: A CELEBRATION FEATURES THE WORK OF INDUSTRY STANDOUTS, INCLUDING **JOHN BOLTON**, **LIAM SHARPE** (INCREDIBLE HULK), **HENRY FLINT** (DETECTIVE COMICS) AND **JOHN MCCREA** (HITMAN).

DOCTOR WHO NO.253
VARIOUS

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

ALSO ON SALE JUNE 11

STAR TREK: DEEP SPACE NINE® NO.10
HOWARD WEINSTEIN/TOM GRINDBERG/BOB ALMOND

SISKO AND DAX ENTER A HOLOSUITE TO WITNESS THE LAST DAYS OF THE CREW OF AN ALIEN SPACE STATION, ONLY TO BECOME TRAPPED WHEN THE SIMULATION BECOMES REALITY!

ON SALE JUNE 18

STAR TREK®: STARFLEET ACADEMY™ NO.10
CHRIS COOPER/CHRIS RENAUD/ANDY LANNING

EDAM RECEIVES A TELEPATHIC CALL THAT LEADS THE CADETS TO TALOS! THE PROBLEM: THE FEDERATION HAS IMPOSED A DEATH PENALTY FOR ANYONE WHO VISITS THE PLANET! THE SOLUTION: THE HECK WITH THE FEDERATION! THERE THE CADETS FIND THE FEARSOME JEM'HADAR AND CAPTAIN PIKE?!

STAR TREK®: EARLY VOYAGES™ NO.7
DAN ABNETT & IAN EDGINTON/PATRICK ZIRCHER/GREG ADAMS

BEWARE THE WRATH OF KAAJ! THE KLINGON THAT PIKE TICKED OFF IN EARLY VOYAGES #2 IS BACK FOR REVENGE! LURED TO A REMOTE PLANET BY A FAKE EMERGENCY, PIKE FINDS HIMSELF IN THE CROSSHAIRS OF A KLINGON TRAP!

SHIP SHAPE

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NEXT MONTH

- THE ALL-NEW ADVENTURES OF THE GREAT WHITE NORTH'S OWN SUPER GROUP, ALPHA FLIGHT!
- WHAT'S THE STORY BEHIND FLASHBACK MONTH?
- MORE "AROUND THE OFFICE"
- APOCALYPSE BEAST FILE
- UP-AND-COMING WRITER JORGE GONZALES
- MARVEL MEMORIES
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